

JUNE 16, 1931

MOTION PICTURE HERALD

ARBITRATION

Myers Asks Bona Fide

Plan to Solve All

Trade Practice Ills



PRODUCT DIGEST SPECIAL

REVIEWS (In Product Digest): STRANGERS ON A TRAIN, JIM THORPE—ALL AMERICAN, A STREETCAR NAMED DESIRE, CAPTAIN HORATIO HORNBLLOWER, THAT'S MY BOY, HAW! GO LOVELY, TAKE CARE OF MY LITTLE GIRL, NO QUESTIONS ASKED, COMIN' 'ROUND THE MOUNTAIN

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**"BLUE RIBBON"
ALL-TIME WINNER!**

In Boxoffice Magazine
4 in a row sets record.
M-G-M did it:

February—"Kim" (Tech.)
March—"Royal Wedding" (Tech.)
April—"Father's Little Dividend"
May—"The Great Caruso" (Tech.)

Out of the 5 Blue Ribbons
so far this year M-G-M
has won 4. Prediction:
"Show Boat" (Tech.) next!



**"NATIONAL
BOX-OFFICE"
WINNER!**

M-G-M first with "Great Caruso"
in Variety's Top Grossers for
May. Also Two out of First Five
are M-G-M: "Great Caruso"
and "Father's Little Dividend."



**"FAVORITE STAR"
WINNER!**

In Woman's Home
Companion poll
M-G-M has more
top stars, male
and female, than
any other company.

**THE
INSPIRATION
BEHIND
THE
UP-BEAT
AT
BOX-OFFICES
IS M-G-M!**



TWO MORE!

M-G-M's GREAT
SUMMER PRODUCT!

Since the above announcement was issued (*thanks industry for the letters and editorials*) M-G-M has added TWO MORE BIG ONES to its strong summer line-up. In addition to these, "GREAT CARUSO" (Tech.) • "GO FOR BROKE!" • "SHOW BOAT" (Tech.) • "EXCUSE MY DUST" (Tech.) • "RICH, YOUNG AND PRETTY" (Tech.) • "THE LAW AND THE LADY" • "AN AMERICAN IN PARIS" (Tech.—Fall release) • and others, watch for:

TWO MORE BIG ONES FROM M-G-M!



PREVIEW SENSATION!

M-G-M's hilarious
comedy from the stage
hit. Introducing the
former star of
"South Pacific"

RELEASE JULY 6th

"STRICTLY DISHONORABLE"

STARRING

EZIO PINZA • JANET LEIGH

with MILLARD MITCHELL • GALE ROBBINS

Based on the Play by Preston Sturges

Presented on the Stage by Brock Pemberton and Antoinette Perry

Written for the Screen, Produced and Directed by

MELVIN FRANK and NORMAN PANAMA

A Metro-Goldwyn-Mayer Picture



Janet Leigh,
new darling
of the fans!

The fans registered a rousing reception at audience Previews, East and West. The million dollar voice and the "Bride-of-the-headlines" Janet Leigh! It's a sure-fire audience hit! A TRADE-SHOW MUST!

ALL THIS AND TRACY, TOO!

Yes, a BIG Spencer Tracy drama has been added to M-G-M's Box-office Summer Parade. It's socko!

"THE PEOPLE AGAINST O'HARA"

Tracy against the forces that prey on youth! A thrilling picture from a great novel with a fine co-starring cast, including Pat O'Brien, Diana Lynn and John Hodiak. Filmed in actual New York locations.



RELEASE—AUG. 10th

TRADE SHOWS "STRICTLY DISHONORABLE" JUNE 28th

ALBANY—6/28—2 P.M.
20th-Fox Screen Room
1052 Broadway

ATLANTA—6/28—2 P.M.
20th-Fox Screen Room
197 Walton St., N.W.

BOSTON—6/28—2 P.M.
M-G-M Screen Room
46 Church Street

BUFFALO—6/28—2 P.M.
20th-Fox Screen Room
290 Franklin Street

CHARLOTTE—6/28—1:30 P.M.
20th-Fox Screen Room
308 S. Church Street

CHICAGO—6/28—1:30 P.M.
H. C. Igel's Screen Room
1301 S. Wabash Avenue

CINCINNATI—6/28—8 P.M.
RKO Palace Bldg. Screen Room
16 East Sixth Street

CLEVELAND—6/28—1 P.M.
20th-Fox Screen Room
2219 Payne Avenue

DALLAS—6/28—2:30 P.M.
20th-Fox Screen Room
1803 Wood Street

DENVER—6/28—2 P.M.
Paramount Screen Room
2100 Stout Street

DES MOINES—6/28—1 P.M.
20th-Fox Screen Room
1300 High Street

DETROIT—6/28—1:30 P.M.
20th-Fox Screen Room
2211 Cass Avenue

INDIANAPOLIS—6/28—1 P.M.
20th-Fox Screen Room
326 North Illinois Street

KANSAS CITY—6/28—1:30 P.M.
20th-Fox Screen Room
1720 Wyandotte Street

LOS ANGELES—6/28—2 P.M.
United Artists' Screen Room
1851 South Westmoreland

MEMPHIS—6/28—12 Noon
20th-Fox Screen Room
151 Vance Avenue

MILWAUKEE—6/28—1:30 P.M.
Warner Screen Room
212 West Wisconsin Avenue

MINNEAPOLIS—6/28—2 P.M.
20th-Fox Screen Room
1015 Currie Avenue

NEW HAVEN—6/28—2 P.M.
20th-Fox Screen Room
40 Whiting Street

NEW ORLEANS—6/28—1:30 P.M.
20th-Fox Screen Room
200 South Liberty Street

NEW YORK, N.Y.—6/28—2:30 P.M.
M-G-M Screen Room
630 Ninth Avenue

OKLAHOMA CITY—6/28—1 P.M.
20th-Fox Screen Room
10 North Lee Street

OMAHA—6/28—1 P.M.
20th-Fox Screen Room
1502 Davenport Street

PHILADELPHIA—6/28—11 A.M.
M-G-M Screen Room
1233 Summer Street

PITTSBURGH—6/28—2 P.M.
M-G-M Screen Room
1623 Boulevard of Allies

PORTLAND—6/28—2 P.M.
B. F. Shearer Screen Room
1947 N. W. Kearney Street

ST. LOUIS—6/28—1 P.M.
S'Renco Ark Theatre
3145 Olive Street

SALT LAKE CITY—6/28—1 P.M.
20th-Fox Screen Room
216 East First Street, South

SAN FRANCISCO—6/28—1:30 P.M.
20th-Fox Screen Room
245 Hyde Street

SEATTLE—6/28—1 P.M.
Jewel Box Preview Theatre
2318 Second Avenue

WASHINGTON—6/28—2 P.M.
RKO Screen Room
912 North Jersey Avenue, N.W.

Jim Thorpe of ALL AMERICAN

STARRING
BURT LANCASTER

AND CHARLES
BICKFORD STEVE COCHRAN
PHYLLIS THAXTER

DIRECTED BY
MICHAEL CURTIZ PRODUCED BY
EVERETT FREEMAN

Screen Play by Douglas Morrow and Everett Freeman • Jim Thorpe, Technical Advisor
Music by Max Steiner



THE PULITZER PRIZE AND CRITICS AWARD PLAY
**A Streetcar Named
Desire**

AN ELIA KAZAN PRODUCTION PRODUCED BY
CHARLES K. FELDMAN

STARRING **VIVIEN LEIGH** **MARLON BRANDO**

DIRECTED BY
ELIA KAZAN DISTRIBUTED BY
WARNER BROS. PICTURES

Screen Play by TENNESSEE WILLIAMS
Based upon the Original Play "A Streetcar Named Desire" by TENNESSEE WILLIAMS As Presented on the Stage by Irene Mayer Selznick

NEXT

"On Moonlight Bay"

The lovinest musical in many a moon!



LOOK FORWARD! GO FORWARD!

...are
with
the
for
co
ple
m

and
these
our
come
twenty
more!!!



ALFRED HITCHCOCK'S
Strangers on a Train
STARRING **FARLEY GRANGER RUTH ROMAN ROBERT WALKER**
with LEO G. CARROLL • Screen Play by Raymond Chandler and Cresset Ormonds

GREGORY PECK VIRGINIA MAYO
Captain Horatio Hornblower
COLOR BY *Technicolor*
DIRECTED BY RAOUL WALSH Screen Play by Ivan Goff & Ben Roberts and Aeneas MacKenzie From the novel by C. S. Forester



COLOR BY **TECHNICOLOR**

STARRING **DORIS DAY AND GORDON MACRAE**
WITH JACK SMITH SCREEN PLAY BY JACK ROSE and MELVILLE SHAVELSON DIRECTED BY ROY DEL RUTH
PRODUCED BY WILLIAM JACOBS Musical Direction Ray Heindorf • Musical Numbers Staged & Directed by LeRoy Prinz



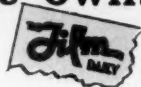


WARD! WITH WARNER BROS!

There's
a
New
SMILE
On the
Industry's
Face!...



"20th has the makings of a Film Festival all its own!"



Here's the ad that kept 'em coming—to the Roxy!

And the smile will keep growing as 20th
passes the Ammo to keep boxoffices booming!

HALF ANGEL

Technicolor

That "Farmer's Daughter" team — doing that "Farmer's Daughter" business!

TAKE CARE of my LITTLE GIRL

Technicolor

The great best-seller...plus Look, McCall's, Seventeen and Coronet have already told and sold it to 50,000,000 Americans!

THE FROGMEN

You've never played anything like this one! The thrilling story of Uncle Sam's Underwater Commandos!

THE GUY WHO CAME BACK

Douglas plus Darnell plus Bennett — a great exploitation picture that will keep 'em coming back for more!

NO HIGHWAY in the SKY

Nevil Shute's startling novel! The year's most amazing cast — tops in suspense!

THE SECRET of CONVICT LAKE

To take its place among the great dramas of the primitive West! True and tremendous in its man-woman story of power and passion!

MR. BELVEDERE RINGS THE BELL

Happy chimes are here again! Ring up another triumph for that Belvedere man!

There's No Business Like **20** Business!
CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 183, No. 11

June 16, 1951



Hollywood Spirit

HOLLYWOOD long has been criticized for being extravagant and having little regard for the wishes of patrons and of exhibitors, who are the logical interpreters of customers' preferences. Now with at least the top studio echelons determined to hold the line on costs, it would be regrettable if professional film workers should develop a chronic case of the jitters.

In last week's issue of the *Herald* there was a disquieting report from Mr. William R. Weaver, Hollywood editor:

"The Hollywood so often charged with emulating the ostrich with its head in the sand, today is giving an even better imitation of the scared rabbit. The professional contingent long accused of clinging too fondly to its yesterday is frantically trying to overtake its tomorrow. Nearly everybody's got his mind on everything but his work, and the wonder is not that pictures aren't better than they are but that they're better than they were."

According to Mr. Weaver the production community is not showing any signs of getting over "television jitters" and the only reason there have not been extensive desertions of Hollywood personnel to television is that there is no comparable money to be earned in that medium.

While the "ostrich" attitude is not conducive to good picture making, it surely is to be preferred to any "imitation of a scared rabbit." Years ago, in a time of great national economic peril, President Roosevelt said, "The only thing we have to fear is fear itself." It might be apt for those Hollywood film workers of all ranks who suffer the reported malady to recall those true and inspiring words.

THE basic job for Hollywood is to produce good pictures for theatres. There has not yet been made a film that was too good or too big to be marketed successfully in theatrical distribution. The lure of television may prove to be only the lure of fools' gold. Profits of major studios in Hollywood have always been made with features. Short subjects, even such entertaining and artistic works as those of Walt Disney, have not achieved any great commercial mark. The eventual television film market is likely to be for subjects that will fit the program format of quarter-hour and half-hour shows. No television sponsor will be a regular customer for new Hollywood features costing a million dollars and over.

Already there are signs that television is having serious problems in providing acceptable entertainment. Mr. John Crosby, writer for the New York *Herald Tribune* and other newspapers, began his column last Sunday with these words: "The evidence of the last couple of months is not at all encouraging, if you have any hopes for television. Even more than radio, which was bad enough, TV is being saddled by sponsors, who are in a state of complete befuddlement. . . ."

Many in Hollywood and elsewhere apparently have forgotten the point Mr. Crosby emphasizes, i.e., a television program must please its sponsor. In a word that means it must be a vehicle to sell his product. From the sponsor's viewpoint, the entertainment is incidental; it is only the means used to capture and hold an audience. On the other hand, the motion picture theatre's end is to provide entertainment and nothing else.

Those in Hollywood who have lost spirit—who have doubts of their ability to help make films that will entertain—ought to leave the industry. The motion picture industry would gain by their departure.

THERE is no doubt that television and radio possess extraordinary potentialities. However, lacking an "angel" with a bottomless purse of dollars, neither television nor radio can do a continuing job of providing high quality entertainment. That is just not a practical economic possibility. Radio had two decades before the general advent of television to demonstrate what it could do. Yet its true successes have been few. In its latter heyday radio turned to lotteries in the form of giant give-away programs in order to get audience attention. Television already is treading that dismal path.

The men and women in Hollywood who, in the words of the *Herald's* Hollywood editor, "have largely come round to the conviction that the television industry is a better mouse trap than the cinematograph and will do to the cinema what the cinema did to the stage, only faster" had better decide—and quickly—whether they wish to be industrial prophets (and false ones) or picture-makers.

The industry will continue to prosper but certain Hollywood personalities won't, unless they recapture a spirit of enthusiasm and pride in working for and with the greatest mass entertainment medium the world has ever known—the motion picture.



Q In contrast to the cool or hostile attitude of many newspapers toward motion pictures some national magazines have served the interests of their readers with warm and friendly handling of film topics. An outstanding example of this is in the July issue of the magazine *Seventeen*, advance proofs of which include a pictorial spread by Mr. Edwin Miller featuring scenes from the motion picture industry short subjects series, "The Movies and You." The headline in the *Seventeen* article is well worth quoting: "On the corner, under the marquee—a buy that's always a bargain, rain or shine, nighttime or matinee." That magazine's editors know their millions of young readers are ardent movie-goers. Picture stills and information about motion pictures are what they wish to see in a favored magazine.



Q Hollywood may soon rival Washington in inflicting on the country various combinations of the alphabet. For years the members of the American Society of Cinematographers alone enjoyed the right of having the initials of their organization printed after their names on all screen credits. Yet it is to be doubted whether even a fraction of one per cent of the theatre patrons knows or cares what A.S.C. means. Now A.C.E. is to be added to the names of all members of the American Cinema Editors. It should not be long before the respective talent and creative guilds are demanding the use of S.A.G., S.W.G., S.D.G., S.P.G., etc.



Q Add to the list of good theatre slogans the one used by Mr. Phil Chakeres, president of Chakeres Theatres of Springfield, Ohio: "Attend the theatre regularly—In no other way can you enjoy life for so little."

Letters to the Herald

Drive-in Operation

TO THE EDITOR:

In my opinion the drive-in movie has a special appeal which makes it unnecessary, even undesirable, to bid for a run. The drive-in need not pay these high film rentals to get an early run because its strongest appeal is to people who could not attend a conventional theatre even if the drive-in did not exist. These are people who cannot get or cannot afford baby sitters, and they are legion; and to people with cripples and invalids in the family. The drive-in also appeals to the hard-of-hearing who may place the speaker close to his ear and hear as well as others in the car.

In general, the policy of a drive-in should be to appeal to the family; run pictures suitable for the whole family, and be sure to have at least one item in confections which will make for supper. And in appealing to the family, the drive-in operator should recognize that he is entertaining the whole family and charge accordingly. If a man is in the business of parking cars on a parking lot then he should charge by the car; if a man is in the business of selling motion picture entertainment to individuals he should charge per individual, including children. Letting children in free only forces competition to do the same thing, thus the benefit is nullified with less income for the entire industry. And charging by the car only tends to make the people crowd their cars to get that elusive something-for-nothing.

Counter Style Is Best

To do an adequate job with confections, we believe there should be approximately 10 feet of counter space for each 100 speakers in the drive-in. We also believe that the open counter is superior to the cafeteria style.

If the cafeteria system is used, one undecided patron can block the entire operation but with an open counter he would only slow the operation for about 18 inches of counter space; meanwhile, others who know what they want may be served. Relish, catsup, mustard, and onions should be kept at separate stands away from the counter, thus forcing hamburger and hot dog customers away from the counter.

Getting back to family selling, I recall the advice Mr. Dobbs, president of Coca-Cola, gave us at the TOA convention in Houston. He disclosed how his company opened up a brand new sales field by selling to the family. For a long time Coca-Cola had stressed single sales. Then they got out the six-

bottle case and had a family package, and the net result was that instead of people only having Cokes when they went out, they had them in their homes as well. And when the movies have gotten together a good "family package" it has always been a success. "King Solomon's Mines" was just as much a family package as was "Snow White and the Seven Dwarfs," and other family appeal pictures. And no theatre is in a better position to sell to the family than the drive-in.

The real danger for drive-ins is over-building, when the Federal ban is lifted. Many areas already have too many drive-ins, and the future could result in considerable over-building, what with numerous non-showmen seeing, or thinking they see, an opportunity to get rich quick.—MITCHELL WOLFSON, *Wometco Theatres, Miami, Florida.*

Congratulations

TO THE EDITOR:

I think you are to be congratulated on your editorial "The Press vs. Films."

These are times which call for a bold reaffirmation of the role and contributions made in this country by the motion picture industry. For one thing, I would like to see the Johnston Office mail a reprint of your editorial to every newspaper publisher and editor in the country. I hope, too, that your editorial will make the industry aware of the shifting emphasis in the play of news. The balance can be restored if progressive steps are taken to correct the situation.—DAVID GOLDING, *Director of Publicity, Twentieth Century-Fox Film Corp., New York City.*

Friese-Greene Again

TO THE EDITOR:

I have just read Terry Ramsaye in your April 28 issue, apropos of the British film effort on Friese-Greene. I have always read Terry Ramsaye with the greatest relish. He breathes motion pictures, and, for that he's my paper pal, yet I would remind him that there is an old saying—"People in glass houses shouldn't throw stones."

We have had biographical films from America that would make the graves turn around the people who were being biographed. Some of the war romantic fabrication that we have received on this side we have taken in good part, with one exception.

But in the interests of Anglo-American relations why do you have to pick on what we like to believe is true? We have lost India, and the Persian oil is slithering away from us. When all is said and done this

poor little guy, Friese-Greene, did have a go in the early days. He wasn't like your Thomas Edison—no doubt a genius—but his greatest genius was adaptation.

A lot of us old-timers over here think controversial matters between ourselves about our own joint and several product ain't good "horse-trading." Still, it is a free world, and free speech is written in a lot of constitutions. They only made one mistake—they didn't write common sense into some of these constitutions!

I have always thought the situation was good where Thomas Edison invented the cinema in America, Friese-Greene in England, not forgetting the Paul Brothers, and Lumiere invented it in France. This left it wide open and an enjoyable game.

I suppose they all played their parts, and to them we are very grateful. So ask Terry to do a profile on Friese-Greene, which I know he can do, in a kindly way. Let's all be happy again.—J. X. PRENDERGAST, *Fulford House, Fulford, York, England.*

[I agree with most of Mr. Prendergast's observations about the dramatic license of many screen biographies. I do not, however, agree that the motion picture industry should take such liberties with its own annals in behalf of entertainment. It is all too clear that the purpose in "The Magic Box" is laden with cause and message.—TERRY RAMSAYE]

Friendly Company

TO THE EDITOR:

Metro-Goldwyn-Mayer has used the slogan "the friendly company" and I really believe it is a slogan that is meant sincerely, as has been proved by the actions of this company for many years.

They not only consider one in life, but in death also, as was recently the fact in the death of Mr. P. J. Wood, of Columbus, Ohio. Mr. Wood had been secretary of the Independent Theatre Owners of Ohio, Inc., for approximately 30 years.

It was obvious to notice the attendance of distributors at that funeral. Those present were Henderson Richey of New York, J. J. Maloney of Pittsburgh, Jack Sogg of Cleveland, and E. M. Booth and Bob Morrell of Cincinnati. All mentioned are associated with Metro-Goldwyn-Mayer. No other distributor was represented.

I sometimes wonder if conditions in this business would not be a little different if all companies would show the same consideration as MGM. Long may they live!—*Ohio Exhibitor.*

MOTION PICTURE HERALD

ON THE HORIZON

June 16, 1951

MYERS calls for an all-embracing arbitration system Page 13

CHICAGO drive-in price scales probed by Grand Jury Page 14

HARTMAN decries a defeatist attitude in film industry Page 14

20TH-FOX meeting stresses optimism and elaborate promotion plan Page 16

EXCLUSIVE theatre TV of fight to show pull of medium Page 17

TERRY RAMSAY Says—A column of comment on matters cinematic Page 18

WALBROOK trust decision is affirmed by Federal appeal court Page 18

U. S. PRODUCT shows decided gains in overseas market Page 20

WANGER signs production pact; Allied Artists to release Page 22

20TH-FOX consent decree approved by New York Federal Court Page 24

PRODUCERS stress community aspects of theatre operation Page 25

REPUBLIC sets up unit to take care of television sales Page 27

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 29

SERVICE DEPARTMENTS

Film Buyer's Rating Page 36

Hollywood Scene Page 33

In the Newsreels Page 28

Managers' Round Table Page 37

People in the News Page 24

Short Product at First Runs Page 34

What the Picture Did for Me Page 35

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 885

The Release Chart Page 887

Release Chart by Company Page 893

Short Subjects Chart Page 903

Developments and trends that shape the motion picture industry's future.

► Studio unions, which account for about one-quarter of Hollywood's annual production outlay, will ask increases averaging fifteen percent when contract negotiations get under way next month.

► Other major companies are not likely to sit back much longer and watch Paramount Pictures and United Paramount Theatres expanding their interests in television without taking similar action. Look for more "marriages" of motion picture and television-radio interests provided the Federal Communications Commission or some other government agency does not register effective opposition.

► This Summer and Fall is likely to witness another upswing in cooperative advertising campaigns. No formula to satisfy both exhibitors and distributors has ever been devised and none is in the offing. However, the promotional value of extra advertising and publicity is so great that arguments over who is to pay exactly what share of the expenses may be compromised in order to stimulate box office attendance.

► COMPO will have to determine soon whether or not it will attempt to appeal the Department of Commerce ruling that the motion picture industry is not in the "essential" category.

► Vigorous opposition is shaping up to the Federal Communications Commission plan on the allocation of ultra high frequency channels which would permit 2,000 new television stations. Considering the lengthy hearings that will be necessary to present and digest the various plans offered in alternative to the FCC proposal, look for the freeze on new television station licenses to stay on for quite a while longer.

► A House Judiciary Subcommittee which has held hearings on a bill to set up a uniform federal statute of limitations on private treble damage anti-trust suits will probably recommend one somewhere between the six years advocated by the Justice Department and Allied States Association and the three years sought by the Motion Picture Association. The bill may barely pass the House this year, but Senate action is most unlikely.

► The 20 per cent withholding tax on dividends and interest, inserted in the pending tax bill by the House Ways and Means Committee, stands a good chance of becoming law. More dubious is the 20 per cent withholding tax on royalty payments.

► The House Un-American Activities Committee will hold few hearings on its Hollywood investigation between now and mid-summer. And if the hearings do ever get going again full-blast, the odds are they'll be on the Coast. Committee members feel the public hearings have uncovered little they didn't already know, and didn't even make too many headlines. They yearn for more fruitful inquiries.

► The special six-man panel of the Wage Stabilization Board will move quickly on its recommendations as to a wage control policy for the film industry, but the full board may take considerably longer to act on these recommendations. The panel meets in New York June 20 and 21.

► Stanley Kramer's decision to make a picture about a sex maniac with a view toward focusing public attention on the need for regulations to control such aberrants may be expected to touch off a sordid cycle if as many quickie producers as have emulated his works in the past do so this time.

► Al Lichtman's "super-exploitation policy" requiring a film salesman to help an exhibitor exploit a picture after he has sold it to him "in small towns as well as key cities" may be counted on to influence selling procedure beneficially throughout the industry as competing salesmen encounter demands for like service.

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This week in pictures



By the Herald

DON HARTMAN, Paramount's supervisor of production, as he answered questions in New York Tuesday. Mr. Hartman pleaded for a positive attitude towards pictures amongst industry personnel, because defeatism infects the public. He also outlined Paramount's endeavors to streamline production. See page 14.



THE BRITISH FILM ACADEMY AWARD for the film contributing most to the United Nations' ideals went to "Intruder in the Dust." Above, Mogens Skot-Hansen, left, United Nations representative in Hollywood, presents the award to Clarence Brown, producer of the feature, an MGM production.

CHICAGO grandmothers are mobbing Francis X. Bushman, as he arrived for personal appearances for "Hollywood Story."

JAPANESE in New York, K. Hirose, T. Ohtani and K. Shirai are entertained by Monogram hosts Norton Ritchey and William Osborne. See page 34.



By the Herald

PROMOTION plans outlined to the Motion Picture Joint Public Relations Committee, by Lynn Farnol, at New York luncheon last week. With him are Victor Ratner, Macy's vice-president for advertising and publicity; Charles Beck, N.Y.C. Board of Education; and Arthur Mayer, COMPO executive vice-president.



By the Herald



LUIS ARANETA, Philippines exhibitor, left, and his wife, right, with Mr. and Mrs. Al Daff, at the Universal party in New York for stars Tony Curtis and Piper Laurie.

COLUMBIA British meet, below. The gathering at Margate, front row, Joseph A. McConville, Columbia International president; Mayor C. B. Hosking; his wife; Jack Cohn, executive vice-president of Columbia Pictures; Max Thorpe, Columbia British managing director; and Eric Greenspan, British sales manager.



CHECKING RECORDINGS, in New York, of the score of "Excuse My Dust." Monica Lewis is the girl, with Howard Dietz, MGM vice-president in charge of advertising and publicity. She is a record star and night club singer who makes her debut in the picture, which will have its New York premiere soon at the Capitol Theatre.



REHEARSAL for a "discovery," left, Marilyn Murphy, 16-year-old coloratura soprano, goes through the paces at New York City's Radio City Music Hall, with Raymond Paige, its music director, preparatory to her coming debut on the 100th anniversary of Jenny Lind's debut. Termed an "equivalent of the 'Swedish Nightingale,'" Miss Murphy has never sung professionally.



AS E. M. LOEW, seated, right, opened his latest drive-in theatre at West Boylston, Mass. It is said to be the largest in New England, accommodating 1,600 cars. With him, seated, is his brother, Philip. Standing are Ray Canavan, district manager; Tom Griffing, builder and designer; Lester Minyard, his assistant; Tony Serra, engineer; Bruno Weingarten, manager; Max Finn and Larry Lasky, partners with Loew.



TAKING CARE to look her best on the set of "Take Care of My Little Girl" is Jean Peters under the watchful eyes of Gail Davis. The Technicolor film, which also stars Jeanne Crain, Dale Robertson and Mitzi Gaynor, is set to go out to theatres next month.



RUGGED WORKOUT is gone through by Paul Douglas, talking with Edmon Ryan, for his role as a one-time All-American football hero in "The Guy Who Came Back," hailed as "a domestic drama that should please the average patron everywhere." Joan Bennett and Linda Darnell also star.



READY FOR THE DEEP is Dana Andrews, whose "frogman" outfit prepares him for rugged underwater sequences in "The Frogmen," widely-heralded "gripping" story of the Navy's undersea commandos, in which Richard Widmark and Garry Merrill also star.

ACTION is the keynote of 20th Century-Fox's forthcoming western drama, "The Secret of Convict Lake." Below, Gene Tierney, Glenn Ford and Ethel Barrymore in a suspenseful scene from the film, which is set for August release.



JIMMY MEETS BOBBY, as Jimmy Stewart gives an autograph to one of London's finest, right. The actor was in England to star opposite Marlene Dietrich in "No Highway in the Sky" for 20th Century-Fox.



(Advertisement)

MYERS CALLS FOR:

ALL-EMBRACING SYSTEM OF FILM ARBITRATION

Allied Head Wants Plan to Satisfy Exhibitors as Well as Distributors

Abram F. Myers, chairman of the board and general counsel of Allied States Association, this week called on the film industry to set up an arbitration system that would be "all-embracing," since, he said, "a system which provides arbitration only for those controversies that the distributors want to arbitrate will not commend itself to the exhibitors."

In an exclusive statement to *MOTION PICTURE HERALD* amplifying the testimony he gave last week in Washington before a House Judiciary sub-committee, he said:

"There are few controversies now pester the industry that cannot be made the subjects of voluntary arbitration. . . . Why don't we all stop playing our cards so close to our vests and try and find broad solutions that will find support in all quarters of the industry?"

Mr. Myers' comments to the *HERALD*, and previously to the House Committee, were significant inasmuch as it was his confirmed view that not only was arbitration desirable, but it was possible. However, Mr. Myers added a few ifs and buts and took issue with some of the comments on arbitration voiced by Robert L. Wright, former Justice Department attorney, who spearheaded the anti-trust case for the Government in a current article on arbitration appearing in the *Arbitration Journal* published by the American Arbitration Association.

Mr. Myers took particular issue with Mr. Wright on the interpretation of the "theatre by theatre" selling provision of the anti-trust decree. Mr. Myers said that the provision does not bar "the arbitration of runs and clearances. . . . My position, often stated, is that the provision in question was intended to have the effect, and could only have the effect, of enabling an independent exhibitor to scale the wall of fixed runs and clearances with which the distributor defendants has surrounded the affiliated and certain other large circuits. Except when invoked by an independent exhibitor, I do not think the provision has any application to the granting of runs and clearances."

Calls Provision Remedy For Specific Wrongs

"Mr. Wright's article indicates that his thinking on the subject does not go as far as mine. . . . I am confident . . . he . . . does not regard the 'theatre by theatre' provision as a directive to be followed by the distributors

DEFENDS PRESENT TRUST LAW STATUS

Abram F. Myers, Allied general counsel, testifying before a House Judiciary sub-committee last week in Washington, gave full support to a bill for a uniform, six-year Federal statute of limitations for private, treble damage anti-trust suits. The Motion Picture Association of America called for a three-year statute. Mr. Myers said bluntly that if the distributors were suffering from extensive trust litigation, there was no reason why "bona fide negotiation and agreement" for an arbitration system, "all-embracing" and capable of dealing with runs and clearances, should not be entered into by the companies. The arbitrators could, said Mr. Myers, "award punitive damages not to exceed twice the actual damages, thus clothing the arbitrators with full discretion in the matter of awarding treble damages." To avoid bringing persons inexperienced in film matters on the arbitration panel, Mr. Myers would have the panel consist of three persons: one named by each disputant, with the two named to pick a third.

in every case regardless of the circumstances and wishes of the parties. It is . . . a remedy to be applied only upon a showing—or finding—in each case that the wrong against which it was directed in fact exists.

"If I am correct in this, then there is no reason why the requisite finding, one way or the other, cannot be made by an arbitration board. If the finding be that there has been discrimination, or boycott, I see no reason why it should not make an award requiring the distributor first to offer his pictures on the desired run to the complaining exhibitor, at least so long as competitive conditions remain the same in the area. There might even be an escape clause which would permit a distributor to reopen the case after a designated period if the award has had the effect materially to reduce his revenue from the theatre in question."

Mr. Myers claimed that the term theatre by theatre "was designed to apply and does apply, only to a situation where an independent is pitted against a circuit. The contest is between the independent's theatre and the competing circuit theatre, separate and apart from the other theatres in the circuit and the circuit's massed buying power. 'Theatre by theatre' is an absurdity when invoked to compel competitive bidding between two independents, each with one theatre. The very expression implies the necessity for segregating one theatre from a circuit."

It will be recalled that in recent meetings Mr. Myers had with distributors on arbitration, the question of competitive bidding—which Allied opposes in its present theatre-by-theatre and picture-by-picture form—was the block to further talks on an arbitration system.

Satisfactory Competition Said Aim of Decree

Mr. Myers, in his statement to the *HERALD*, said that despite what Mr. Wright said, runs and clearance disputes could be arbitrated, since the spirit and letter of the decree only aimed at creating satisfactory competitive situations. The meaning of the provision, he said, had been perverted by the distributor, and he said:

"They (the distributors) have insisted: 1, that it applies to virtually all competitive situations except to those it was designed to apply, namely, where an independent is trying to get pictures away from a circuit; and 2, wherever it applies, it necessarily calls for competitive bidding. If that is so, then Mr. Wright is right, and the run status of theatres cannot be altered by arbitration or any judicial action, so long as the decree remains in force in its present form."

But, Mr. Myers added:

"Except where, as above stated, an independent is seeking to crash the charmed circle of fixed runs and clearances enjoyed by the circuits, I believe that a distributor acting alone and not in concert with others, has the right to choose his own customers in bona fide transactions and not in restraint of trade, notwithstanding the decree. In such circumstances, I think he (the distributor) is entitled to have and to rely on the word of an impartial—or balanced board."

Argues Decrees Are Aimed At Altering Run Situation

"It should not be overlooked that the so-called 'consent' decrees . . . are designed to accomplish exactly what Mr. Wright says cannot be accomplished by arbitration, that is, to alter the run situation in certain competitive areas."

Mr. Myers also said that the theatre-by-theatre provision should not be regarded as a piece of legislation that would destroy the business relationship of distribution pattern of the entire industry. And finally, he argued with Mr. Wright's contention that "distributors might suffer greater losses arbitrating triple damage claims than in going to court."

Said Mr. Myers: "My impression is that the largest outlays in cases that are settled are for attorneys' fees. Usually what the plaintiff wants is pictures and when the distributors offer to give him pictures and pay his attorneys, he will settle."

PROBE CHICAGO DRIVE-IN PRICE

Federal Grand Jury Sifts Alleged Price-Fixing By Operators in Area

CHICAGO: An investigation by a Federal grand jury into alleged price-fixing by drive-in theatres in the Chicago area, was begun last week in the Chicago District Court.

The probe was launched following exhaustive investigation during the past few weeks by the Justice Department's Anti-Trust Division into drive-in operation in the district. It is understood that those drive-in theatre operators subpoenaed to appear before the grand jury were asked to submit their books and records for the past year.

Operators Subpoenaed

Among those who have been called to testify are Ray Marks, partner of the Double drive-in; Ed Cooper, partner, and James Booth, general-manager, Starlite; Kenneth Prickett, general manager of 66 drive-in; Edwin Silverman, president, and Ralph Smith, general manager, of the Essaness circuit operating the Harlem Avenue, North Avenue and Four Screen drive-ins; Louis Jelink, owner, and Charles Choff, general manager, Sky-Hi drive-in; Jack Rose, partner in the Manta and Rose circuit operating the Hammond 41; and William Atkins, general manager of the ABC drive-in.

It has been reported that the grand jury probe, while directly concerned with establishing whether or not some secret agreement existed among drive-ins for fixing admission prices, is also delving into the matter of general trade practices—probably in a cursory way—to find any tie-in that may have existed, or still exists, among the outdoor houses.

The calling of Mr. Silverman is considered significant since it was he who placed a paid ad in the trade papers recently saying that neither he nor any member of his organization were members of the Chicago Drive-in Association, or had attended any of its meetings.

Observers pointed out that elsewhere in Chicago, the exact antithesis to the alleged price-fixing situation is taking place, with the price-cutting war still in progress this week.

Chicago Price War Eased

The price war, which brought children's admission down to as low as nine cents, showed signs this week of easing, although only one theatre—the Jackson Park—has returned to its normal price. The other houses involved in the Southside situation early in the week had not determined on similar action.

The Jackson Park not only increased its

prices to what they were before the "war," but went back to a single bill policy, showing "The Great Caruso." Balaban and Katz were continuing to experiment with reduced admissions at the Tower and Southtown, which is said to be blocking the general movement back to normal prices.

Robb Family Sell Interest

Members of the family of the late H. B. Robb have sold their interests in the Robb and Rowley circuit and affiliated units to Rowley United Theatres, Inc., in Arkansas, it was learned this week. The corporation, which was formerly known as the Robb & Rowley United, Inc., at the same time acquired the interest of United Paramount Theatres in Little Rock, Ark.

The board of directors of Rowley United consists of E. H. Rowley, John H. Rowley and F. M. Dowd of Dallas and George P. Skouras of New York. E. H. Rowley is president, John H. Rowley, vice-president and secretary, Mr. Skouras, vice-president and Mr. Dowd, treasurer. C. B. Jones of Dallas is vice-president and general manager and L. M. Rice of Dallas, general counsel.

United Para. Board Approves Merger

The United Paramount Theatres board of directors last week approved the proposed merger with the American Broadcasting Company and set July 27 as the date for a special stockholders meeting to vote on the deal. The merger already has been approved by the ABC board, but ABC stockholders are not expected to meet until after the UPT stockholders have voted. In Washington, executives of the new American Broadcasting-Paramount Theatres company conferred this week with Wayne C. Coy, chairman, and George Sterling of the Federal Communications Commission. Present for the talks were Leonard Goldenson, UPT president; Robert H. O'Brien, UPT secretary-treasurer, and Robert Kintner, ABC president. The executives now have seen all but one of the FCC commissioners.

Schine Decree Revised

The Schine anti-trust consent decree has been amended as it concerns the situation at Van Wert, O., it was learned this week. Under the original decree, the circuit was required to sell a theatre in Van Wert for theatrical use. Under the revision, the theatre can be sold for non-theatrical use, but Schine must accept a product limitation on the circuit's remaining theatre there.

Defeatism Is Bad Policy: Hartman

Careless comment, such as the publicity about salary cuts, and the generally defeatist attitude in the industry accruing from such actions spreads to the public and should be avoided by personnel of the industry for self interest if nothing else. Don Hartman, Paramount's supervisor of production, believes.

Mr. Hartman gave voice to the thought, which he believes important at this time, during an interview in New York Tuesday. He was in the city to see shows, read stories, and particularly consult with home office executives.

Paramount is doing several things about the current situation, in the belief that good pictures always will draw. It is encouraging talent, not only in performers, such as the publicized "Golden Circle" of young players, but also in its creative personnel, such as writers and directors and editors, and in its technical personnel. Each of these groups has suggestions for the streamlining of production; and it is expected at the lot that budgets for pictures, now at \$1,200,000 approximately, may be pared to \$1,000,000. Much of the efficiency may be achieved in preparation of script, and in handling of camera and lights and sets, so that shooting time can be halved, he said.

The company is without fanfare creating a new corps of directors and writers and producers, taking them from the ranks, he said.

One additional change in Paramount policy will soon become evident, he predicted. It is a new emphasis on musicals, which Paramount has lagged in producing, in comparison with other companies, in his opinion. To that end, he conferred in New York on reorganization of the musical department. Current tentatively titled musicals, all of which will be in color as a matter of policy, are "Swing on a Star," "The Goddess," and "A Songwriter's Story."

Paramount Reelects All Officers, Adds Israel

Barney Balaban, president; Adolph Zukor, board chairman, and all other officers of Paramount Pictures were reelected this week at a meeting of the board of directors in New York. A new officer was added with the election of Arthur Israel as assistant secretary. The board also voted a quarterly dividend of 50 cents per share on the common stock, payable June 30 to stockholders of record June 22. Reelected were: Stanton Griffis, chairman of the executive committee, now on leave as U. S. Ambassador to Spain; Y. Frank-Freeman, Austin C. Keough, A. W. Schwalberg and Paul Raibourn, vice-presidents; Fred Mohrhardt, treasurer; Mr. Keough, secretary; Russell Holman, Jacob H. Karp and Louis A. Novins, assistant secretaries.

"UNUSUAL
Grosses."—Showmen's T.R.

"MOST UNUSUAL.
A boxoffice bonanza."—Hollywood Reporter

"OFF-BEAT
Western...Most impressive
Pine-Thomas ever made."
—Daily Variety

"Producers took sizeable step
AWAY FROM FORMULA."
—Boxoffice

"OFF-THE-BEATEN TRACK.
Exciting . . . inspiring."—Harrison's Reports



UNUSUAL Praise Surrounding This Big-Scale
Western Proves That **PARAMOUNT**
Is Delivering **MORE BETTER BIGGER PICTURES**

All thru June we're launching a "preview playoff" of this July release in more than 500 saturation bookings in 13 southern states. High-gear Paramount promotion, the kind that's backing *all* our new quality-quantity product, is giving stepped-up impetus to these engagements and the 1,100 already set for July. So hurry!—The sooner you set your date, the bigger your cash-in will be.

TO COORDINATE FOX SELLING

Sales Convention on Coast Hears Executives Voice Optimistic Keynote

A coordinated selling policy, whereby the promotion and sales department in every exchange center will merge their efforts, was outlined at the Twentieth Century-Fox sales convention this week at National Theatres headquarters in Los Angeles. And as an indication of the scope of this new policy, Al Lichtman, director of distribution, announced that 20th-Fox had earmarked \$1,250,000 for an advertising campaign on "David and Bathsheba."

Spyros P. Skouras, president, Mr. Lichtman, and other 20th-Fox executives, voiced optimism in their addresses to the delegates.

Far from being pessimistic because of business conditions during the first quarter of this year, Mr. Skouras said that 20th-Fox "will make the best showing in (the company's) history" as a result of forthcoming product. Mr. Lichtman said that "exhibitors need more good pictures. This is our foremost consideration, and our policy is quality pictures in quantity. Regardless of cost or number required, we will not produce 'cheaters'."

In his address to the 100 delegates present from the field and home office Mr. Skouras said: "Today we have the greatest challenge motion picture men ever have had to face. We face it with knowledge and know that by dogged determination we can win as long as we pursue a policy of sound thinking."

Speaking more specifically Mr. Lichtman said the sliding scale formula of selling would be restored in areas where it has fallen into disuse. He announced an elaborate plan—a new "super-exploitation" policy—whereby through a "merger within our company, every member of the sales force (would become) a teammate in exploitation."

Salesman Must Help

This means, said Mr. Lichtman, that a division manager would have to make sure that a film had been pre-sold in his territory before setting a playdate, and the salesman would have to help the exhibitor sell the picture even after the contract had been obtained. Mr. Lichtman said the exhibitor couldn't do this himself, and the policy would apply in all situations, large and small.

Mr. Lichtman added: "We shall continue the policy of giving local autonomy to district managers, including authority to give relief in distress cases. . . . With these policies we can expect the widest possible revenues consistent with good business

ethics." Charles Einfeld, vice-president in charge of publicity, advertising and exploitation, gave full backing to this new selling plan, hailing the "super exploitation" project as one of the greatest steps forward taken by the industry in years.

Closer liaison is needed among all branches of the company, Mr. Einfeld said, adding "money is to be had if we take the proper steps to earn it."

Name Heads of Project

The project will be under the general supervision of Mr. Skouras and Darryl F. Zanuck, production vice-president, while the coordinated action will be spearheaded by Mr. Lichtman, Mr. Einfeld, and Harry Brand, studio publicity director. Directing the field activities will be William C. Gehring, assistant general sales manager; Arthur Silverstone, eastern sales manager; Edwin W. Aaron, western sales manager, and the company's division managers and advertising, publicity and exploitation department heads.

Elaborating on the plans for the intensive "David and Bathsheba" drive, Mr. Lichtman said the campaign was designed to bring the film to the attention of every man, woman and child in the country 15 times. Mr. Einfeld said that all mass circulation media, plus fan magazines, farm papers, religious publications, and newspaper supplements will carry material from July through October. In addition, advertising on the local level will be expanded.

Personal appearances for the film will be made by Walter Talum, who plays Goliath; Francis X. Bushman who plays Saul, and the stars, Gregory Peck and Susan Hayward, appearing at key city openings.

Schedule Is Outlined

Pictures scheduled to be discussed were "Take Care of My Little Girl," "The Frogmen," "Secret of Convict Lake," "Mr. Belvedere Rings the Bell," "The Guy Who Came Back," "People Will Talk," "Meet Me After the Show," and others. In addition, those attending were to see several features scheduled to be released in the coming months.

On Wednesday, Mr. Lichtman said the company would tackle the print shortage problem with its inherent "tagging" costs, by initiating conferences between exhibitors and 20th-Fox field representatives in an effort to reduce the number of simultaneous runs. He said field reports had indicated that the increasing number of simultaneous runs were spreading revenues too thin and were reducing the public's range of selectivity.

He also disclosed that "David and Bathsheba" would be premiered in eight key cities with general release depending on the publicity penetration.

Universal Three-Month Gross at \$15,777,506

Consolidated world-wide gross sales of Universal Pictures and subsidiary companies totaled \$15,777,506 for the three months ended April 28, 1951, the company reported to the Securities Exchange Commission this week. The total for the previous three-month period ended January 27, 1951, was \$12,723,150. The company's financial statement for the year ended October 28, 1950, showed total gross sales of \$55,591,085.

Warns on False Ads in Sale of Television Sets

New York Markets Commissioner Anthony Masciarelli this week warned retailers against using "misleading" advertisements designed to sell more television sets and other electrical appliances. Mr. Masciarelli disclosed that his department had taken action against one large chain.

Executives Approve COMPO Industry Ad Campaign

Sales directors and advertising heads of the major companies Wednesday tentatively approved a proposal by COMPO to conduct an industry advertising campaign to stimulate business in the fall. It was agreed that the Advertising Council, headed by Barrett McCormick of RKO and the distributors committee headed by Ben Kalmenson of Warners would hold separate meetings to study the scope and details of the campaign. The plan was presented by Ned E. Depinet, president of COMPO, and Arthur L. Mayer, executive vice-president.

Hughes Suit Against MPAA Is Ended

Stipulations ending Howard Hughes' five-year-old \$7,500,000 anti-trust suit against the Motion Picture Association of America were entered by Mr. Hughes' attorney in New York Federal Court last week. The action was brought in April, 1946, when the MPAA cited Mr. Hughes for expulsion on the ground the exploitation of "The Outlaw" violated the Association's Advertising Code. The Association withdrew a previously issued code seal for the production and charged Mr. Hughes with six specific violations of the code with respect to "Outlaw" advertising. Mr. Hughes originally sued for \$5,000,000 and triple damages and later amended the complaint to seek \$7,500,000. The action charged restraint of trade. Mr. Hughes subsequently agreed to deletions in "The Outlaw" and to revision of his advertising material for the picture, whereupon the MPAA reissued its code seal.

O'Hara Luncheon Host

Joyce O'Hara, vice-president of the Motion Picture Association of America and its acting head in the absence of Eric Johnston, was host Wednesday at a luncheon for trade press publishers and editors at the Harvard Club in New York.

EXCLUSIVE THEATRE TV ONLY IN FIRST ROUND

Telecast of Fight Bringing Significant Test of Pull of Theatre Television

The potential effects of theatre television and its implications for both the film and television industries were the subject of intense and wide attention this week as nine theatres outside New York carried the exclusive presentation of the Joe Louis-Lee Savold bout on their screens.

The large-screen attraction, which was carried on a closed circuit, was considered a significant experiment to test the drawing power of exclusive theatre television.

Since the fight was not made available to the television networks serving the home, the broadcasters voiced concern over the possibility of future sales of exclusive rights to events to film houses by promoters who feel that the regular TV coverage has cut too deeply into their gate.

At the same time, the whole question of free programs and subscription television has been brought into clearer focus and is under examination by the networks which, for the first time, find the theatres challenging them on their own grounds and with their own weapons.

Coincidental with the division among members of the National Collegiate Athletic Association over the assignment of exclusive television rights to film theatres, the National Association of Radio and Television Broadcasters last week alerted all its members and staff to be on the look-out for "any effort to restrict or eliminate" sports telecasting. The group did not specify what steps, if any, would be taken should such efforts be detected.

Theatres which carried the Louis-Savold fight included the Balaban & Katz State-Lake and Tivoli in Chicago; Loew's Century and the Harlem theatre in Baltimore; the Lincoln theatre and the RKO Keith's in Washington; Fabian's Palace in Albany; the Fulton in Pittsburgh, and the RKO Palace, Cleveland.

Most Used RCA Instant Projection Equipment

Most of the houses showed the bout via RCA instantaneous projection equipment, which in some instances was hurriedly installed to permit the theatres to carry the event. Observers were inclined to feel that these last-minute arrangements, combined with the questionable drawing power of the fight itself, tended to lower the value of the experiment, which was unique in the history of exhibition.

Jimmy Powers, well known television and radio sports announcer and his assistant,

MICHIGAN LAW BANS TELEVISION FOR FEE

Governor Williams of Michigan signed into law last week a bill which prohibits any state institution or agency from contracting for television any program where a fee is charged before the viewer can see the show. Such an agreement from now on is conditioned on the availability of programs to any television station in the state.

Arthur Suskind, Jr., were the commentators for the theatre televised event.

Installation of an RCA large-screen unit at the Century theatre in Baltimore marked the first move in that direction by the Loew's circuit. The equipment for the 3,048-seat house was ordered by Nicholas M. Schenk, Loew's president, and Joseph R. Vogel, general theatre representative of Loew's. The order for a unit for the RKO Palace in Cleveland is the third for the RKO circuit. RKO also has houses in Washington and New York equipped for large-screen TV.

Just prior to the fight, the Federal Communications Commission authorized telephone companies in Illinois, Maryland and the District of Columbia to use their television relay facilities to carry the bout to theatres.

The theatres' policy as to admission prices for the special event varied. B & K charged regular admissions at the State-Lake and the Tivoli in Chicago, showing the picture in addition to the fight. The same was true for RKO Keith's in Washington, where FCC and Government officials gathered to watch the fight. The theatre did not raise its prices.

One House Closes Early, Only Shows Bout

Shea's Fulton in Pittsburgh departed from that policy. The house was closed at 6 P.M. and did not reopen until 9. A program of shorts covered the interval until the start of the fight, which was covered by NBC cameras and equipment at the Polo Grounds in New York.

The exact terms of the deal between the International Boxing Club, which staged the fight, and the theatres are still not known. But the Club reportedly was offered more than \$60,000 for the TV rights to the bout. The amount paid by the theatres is known to be substantially less than that.

It was at the insistence of the Boxing Club that TV-equipped houses in the New York area were excluded from the arrangements. The purpose was to establish the

ultimate effect of such a restriction on the gate at the Polo Grounds. A survey by the NCAA television committee released last week showed that college games in television areas lost four per cent of their gross in 1950, while games in non-TV areas increased by the equivalent amount.

In an attempt to compete with the theatres, CBS broadcast kinescope film recordings of last season's fights over its television network at the same hour when the Louis-Savold contest was shown.

McDonald of Zenith Loudly Protests Exclusive Plan

Perhaps the sharpest reaction to the exclusive theatre presentations came from E. F. McDonald, Jr., president of the Zenith Radio Corporation, which sponsored the three-month test of the pay-as-you-see Phonevision system in Chicago this spring. Terming the development "entirely logical" and a portent of things to come, Mr. McDonald said he favored theatre television as a necessary public service, but opposed it as having exclusive coverage of important national events.

"Until, and if, broadcast television gets a box office, the trend toward granting exclusive coverage to theatre television will continue," he declared. In a letter to Frank Stanton, president of CBS, Mr. McDonald asserted that the return at theatres in just a few major cities would enable these theatres to outbid broadcasters with no box office and secure a virtual monopoly of this type of program.

U. of Pennsylvania to Have Games Telecast

His attitude was reflected by the University of Pennsylvania, which last week announced that it refused to go along with the NCAA's restrictions on football television. In fact, the university let it be known that all eight of its home games would be televised by the American Broadcasting Company.

Spokesmen for five of Pennsylvania's nine football opponents for the 1951 season promptly notified the university that they would not play their scheduled games if Penn persisted in its attitude. The NCAA had decided to ban general televising of its games to establish the exact impact of television on stadium attendance. At the same time, the Association had agreed to make games available to the theatres on a limited basis.

A number of subscription television systems are in the development stage. Phonevision and Skiatron already have been tested, and RCA has let it be known that it too is working on a subscription video device. Paramount Pictures recently bought into the International Telemeter Corp., which has a coin-operated home box office TV system.

Terry Ramsaye Says

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WESTBROOK PEGLER, looking about for something to raise hell about the other day, and no new tidings of the opium traffic of yore at hand, turned upon journalism, "observing that our craft has deteriorated very badly. . . ." He would credit this deterioration to the influences of the *Timestyle* of Henry Luce. The *Timestyle* influence was for a time unpleasant indeed, what with sentence inversions and disagreeable adjectives—but now even Time has abandoned its sophomoric semantics.

Mr. Pegler is considerably in error about the deterioration of journalistic style. There is probably as much good writing in the papers as ever, but now it is obscured by the welter of copy from the illiterates who write for the illiterates. He is pretty good at it.

The critical observations of Mr. Pegler appear in the Hearst papers, conspicuously. It is amusing to this writer, facing this typewriter, to remember when he too wrote for the Hearst papers. One day when he sat in a lay interlude, at the head of a Hearst rewrite desk, he was chided for reading the *Saturday Evening Post*. "What do you think you are—a high-brow?"

Later this same earnest young practitioner sought to consult a dictionary in the editorial department of the *Chicago American*. That brought a jeer: "We don't have one—if you got to look it up, what do you suppose it would mean to our readers?"

And how true that was. But it was a long time before Mr. Luce.

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INCIDENTAL ADVENTURES in amateur motion picture making, just now represented by "Kon-Tiki," the rafting cruise into the South Seas, an RKO release, and by a record in sound and color of an African safari made by and for Edgar M. McCuey of St. Louis, chairman of the board of Monsanto Chemical Company, are bringing to the theatre screen their most ambitious non-fiction offerings in many a year.

The non-fiction feature picture practically vanished from the screen with the passing of Martin Johnson, and perhaps just a bit before that in view of the manner in which his later pictures were flossed up with "production" touches, seeking to widen their appeal.

There are many potential patrons of the films of fact and adventure and sights in far places, but they are so diffused among

the millions that they cannot be surrounded for an audience as may be done by publications, which can run down the customers one by one. The documentary picture cannot maintain a theatre in the current state of the art. Few indeed of the most famed of documentary productions known to theatre fame really paid their costs. Many have enjoyed great critical approval and have become classics in fame, not box office.

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COMPETITION. The reports for the first quarter of 1951 show lofty increases in both Radio and Television set output, and now in turn there are indications of decline. The production of radio sets, 4,235,597, for the quarter was up 27 per cent; television sets, 3,343,600, up 37 per cent. Interestingly, 94 per cent of the picture tubes were 16 inches or larger. Manufacturers of sets bought 1,822,793 receiver tubes, valued at \$49,892,454. The information so flourishingly issued does not, however, include a reflection of the tremendous accumulation of television sets now standing getting dusty in inventory. And the sequels of auction and cut price offerings. One big producer of television sets swept twenty-eight upper range home office persons off the payroll within the fortnight.

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EDITORIAL disagreement, or Who is Which: A headline in *Motion Picture Herald*, anent movies-and-television, smart cracks: "Gossip column note: Lady Hollywood Going to Marry that Young Upstart." Now we turn to "The Year in America" article in the new British *Kinematograph Year Book*, to read a paragraph saying: "... the belief is that there will ultimately have to be some sort of marriage between motion pictures and television, but the bride is a little too young at present for the ceremony. . . ." Anyway, it can be agreed that the situation at least is decidedly pregnant.

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NOW TELEVISION is charged with creating a shortage in ponies. It is reported through Bob Considine, columnist and indefatigable researcher, that an expert in the horsetrading field says that the Westerns on the video screens have set the kids to clamoring for horses to ride in their Hop-A-long suits, and that they have been getting them, producing thereby "the greatest pony shortage in history."

ALLIED SUSPENDS PENNSYLVANIA UNIT

Abram F. Myers, chairman of Allied States Association, announced in Washington Tuesday that Allied ITO of eastern Pennsylvania had been suspended for non-payment of dues, following action at the recent Allied board meeting in Kansas City. The regional, headed by Sidney Samuelson, had differed with the national group on policy, having been the only Allied unit to fail to support the Council of Motion Picture Organizations.

Walbrook Suit Verdict Is Upheld

The U. S. Circuit Court of Appeals in Richmond, Va., last week affirmed a decision by the Federal District Court in Baltimore which ruled against the Windsor theatre in its anti-trust suit against the Walbrook and Hilton theatres in Baltimore, Md., and distributors.

The appeal court ruled there was no evidence of "horizontal conspiracy" among the distributors to keep the Windsor from getting the product it desired. The ruling said: "We are not at liberty to disturb a finding of fact made by the District Court unless it be clearly erroneous. We find no such error in this case."

The district court ruling, which was appealed by the Windsor, said that there was no evidence of a conspiracy between the Walbrook and the Hilton in restraint of trade, either vertically between either or both of these theatres and the distributors, or horizontally among the distributors, to keep the Windsor from obtaining first run product.

The higher court said in its ruling last week: "It seems quite natural that the distributors would not be prone to substitute an unknown customer for a proved one. This court cannot see how the preference of one exhibitor over another is, *per se*, a combination in restraint of trade. Indeed, every exclusive contract has that effect."

NPA Appeal Board Approves Building

WASHINGTON: The National Production Authority's three-man appeal board last week approved its first theatre construction appeal. It was made by Concho Theatres, Inc., which plans a new drive-in in San Angelo, Texas. Concho had done some site preparation before the construction control order went into effect last October, but had not poured foundations or done any other permanent building. Technically, this would disqualify Concho under the controls of the NPA's M-4 order.

DYNAMITE HITS THE SCREEN!

...WITH THEIR
KIND OF
LOVE!

JOHN GARFIELD

SHELLEY WINTERS

...WITH THE
HOTTEST
BOXOFFICE
TEAM IN THE
BUSINESS!

...WITH THIS
KIND OF
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PREMIERE!

HE RAN

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BOXOFFICE
DYNAMITE
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PARAMOUNT THEATRE
NEW YORK CITY—JUNE 20th
followed by hundreds of
day-and-date saturation
bookings!

A ROBERTS PRODUCTION

with WALLACE FORD • SELENA ROYLE and Bobby Hyatt
Based on a novel by Sam Ross • Screenplay by Guy Endore
Produced by Bob Roberts

U. S. PRODUCT GAINING IN OVERSEAS MARKET

Improvement Is Marked in Gross and Relaxed Remittance Controls

The days when the industry could blame most of its economic ills on the failing of the foreign market are over.

While here at home the industry is struggling in the face of television and other competition, foreign business is improving, in terms of box office revenue and dollar remittances to the home offices.

As Europe recovers its economic balance, and the Marshall Plan increasingly takes effect, more and more countries are relaxing trade barriers and fiscal restrictions which, since the war, have combined to rob American companies of their rightful earnings.

French Agreement on Finance Shows Trend

This trend was underscored last week with the announcement by John G. McCarthy, vice-president of the Motion Picture Association of America and head of its foreign division, that France had agreed to the free remittance of American film earnings. The money will be converted at the official rate of 350 francs to the dollar.

Mr. McCarthy explained that the American distributors do not have much money blocked in France, having withdrawn more than \$3,000,000 last year at the rate of 119 francs to the dollar. He said he would return to France to discuss a possible increase in the number of dubbing permits issued by the French. At present, only 121 U. S. films can be imported annually.

Mr. McCarthy, who recently negotiated a new film agreement with the Italian Government, cited the strength of the business abroad on his return to New York last week, declaring that the American product now had reached its popularity peak and that good pictures were doing "enormous" business abroad.

"The foreign market is no longer a source of weakness but of strength at a time when the business is faced with certain apprehensions at home," he said. "Our foreign business is excellent and we are moving in fast and hard in each situation. That way we assure the continued flow of urgently needed dollars to Hollywood."

The Italian agreement provides for free remittance of 50 per cent of the American earnings and permits the U. S. firms to suggest to the Italian Government ways and means to unfreeze the rest. Hollywood companies have agreed to make certain considerable lira loans to the Italian industry, with the latter to use the money to promote its

ASK STATE DEPARTMENT VIEW ON ITALIAN PACT

The Motion Picture Association of America this week inquired of the State Department whether it saw any objections to the proposed Italian agreement. Earlier, according to John G. McCarthy, the MPAA's foreign division head, the association obtained the approval of the Federal Trade Commission. Mr. McCarthy stressed that no anti-trust problems were involved and that the MPAA had contacted the FTC on its own accord.

pictures in the U. S., where it plans to establish an agency. While the Italian Government agrees to free imports, the Americans have given assurances they will voluntarily limit the number of films they send to Italy each year.

Reporting to the stockholders recently, Barney Balaban, president of Paramount Pictures Corporation, made optimistic reference to the foreign business which, he said, had improved. However, he added that "we still have a long way to go before we return to the kind of foreign business which, in former years, we considered normal."

Increase Seen Offsetting Higher Income Taxes

The Paramount president gave an indication of the scope of this improvement when he said that the boost in foreign income during the second quarter of 1951 might "offset the higher amortization charges and income taxes for the quarter."

Mr. McCarthy told the press business in many areas had reached proportions where the increase was sufficient to cover the companies' loss through the devaluation of currencies.

Americo Aboaf, vice-president of Universal-International in charge of its foreign operations, disclosed in New York recently that his company's business for the first 28 weeks of 1951 as up 18 per cent over 1950.

He said he was unable to give the exact proportion of Universal's foreign income in relation to the over-all gross, asserting it had remained constant due to the improvement in Universal's domestic business. Spokesmen for other companies estimated that in view of the contracting domestic market, foreign revenue now amounted to between 35 and 38 per cent of the gross.

Reporting on his European tour, Mr. McCarthy indicated that he had submitted to the Spanish Government certain proposals to regulate the conduct of American film

business in that country. Hollywood at present cannot get any dollars out of Spain officially. To import films into Spain, it is necessary to purchase a permit from one of the Spanish producers. Six months ago, the Americans stopped buying these permits in protest against sky-rocketing costs.

57 U. S. Films Sent Into Spain During Year

Last year, the American companies sent 57 pictures into Spain where some 80 U. S. films were released together. Spanish producers get import permits as a bonus for picture value. Toward the end of last year they were asking as much as 750,000 pesetas (\$12,600) for a license. To this must be added the burden of taxes and dubbing expenses.

Mr. McCarthy said he had told the British that the MPAA member companies felt they were entitled to full convertibility in view of the improved dollar position.

Phil Reisman, RKO vice-president in charge of foreign operations, told the press on a recent European trip that RKO would set up special offices abroad to obtain outstanding foreign product for distribution in the American market.

On his arrival in New York, he told the *HERALD* he considered such a move imperative if good relations with foreign governments were to be maintained. "Many of those foreign films haven't gotten a decent break here," he said.

A further indication of the opening up of the foreign market has come with the announcement that American firms in Australia can now remit 75 per cent of their earnings, with 1946 as the base period. The outstanding balances can be liquidated at the rate of \$700,000 a year and through various other means.

Business Excellent in Germany and Japan

In Germany and Japan, the U. S. companies are faced with quota proposals. They have protested Japanese import limitations but appear to have accepted a 27 per cent German screen quota which one American executive has termed "fair." In Germany, the firms obtain funds through ECA convertibility guarantees while in Japan the Government has allotted dollars. Business in both countries is described as "excellent."

Mr. Aboaf said that on the European continent attendance is down but receipts are up, and he attributed this to the general rise in admission prices. In Italy particularly, admissions have gone up 10 to 15 per cent. "Theatres are pricing themselves out of the economic reach of a part of the population," he said, adding that he had noted no widespread public opposition to the higher admissions.



United States
of America

Congressional Record

PROCEEDINGS AND DEBATES OF THE 82^d CONGRESS, FIRST SESSION

Mrs. Claire Phillips Clavier

SPEECH

OF

HON. WAYNE MORSE

OF OREGON

IN THE SENATE OF THE UNITED STATES

Thursday, May 10, 1951

Mr. MORSE. Mr. President, I have

a few

She certainly is a courageous American. She is now visiting Washington in connection with the world premiere of a motion picture which is based upon her spy activities in the Philippines. The picture is entitled "I Was an American Spy."

which resulted in the destruction of a great many enemy lives, as well as the destruction of a great deal of our enemy's war matériel.

She certainly is a courageous American.

She is now visiting Washington

with the world premiere of

the motion picture depicting her activities as a spy in the Philippines is one of the truest portrayals I have witnessed on the screen. This picture has been honored by having a prologue and an epilog delivered by Gen. Mark W. Clark, Chief, Army Field Forces.

This great citizen of my State, Mrs.

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who were in those hills, including, for example, the obtaining by purchase from Japanese parties, so I understand, a very much needed set of radio equipment which she used for transmitting purposes in notifying American naval officials of the time of departure from Manila of a large Japanese naval force. I understand that the information which was sent over the radio transmitter she was able to smuggle into the hills for the use of our guerrilla forces, was

naval at-

I can tell the Senate in all sincerity that the motion picture depicting her activities as a spy in the Philippines is one of the truest portrayals I have witnessed on the screen. This picture has been honored by having a prologue and an epilog delivered by Gen. Mark W. Clark, Chief, Army Field Forces.

Thank you, Senator Morse, on behalf of Allied Artists and the entire motion picture industry for your glowing tribute to this great American woman and the motion picture based on her heroic experiences.

"I WAS AN AMERICAN SPY"

An Allied Artists Picture starring ANN DVORAK • GENE EVANS

with Douglas Kennedy • Richard Loö • Lisa Ferraday • Philip Ahn

Produced by DAVID DIAMOND • Directed by Lesley Selander • Screenplay by Sam Roeca

WANGER WILL PRODUCE FOR ALLIED ARTISTS RELEASE

Six months of negotiation came to a successful conclusion in New York this week when contracts were signed providing a fund of \$5,000,000 for productions by Walter Wanger for Allied Artists release. The contract for films to be produced by Mr. Wanger involves financing provided by Allied Artists and a syndicate headed by Elliot Hyman, eastern motion picture financier, represented by Stillman and Stillman, New York law firm.

According to the agreement, Mr. Wanger will deliver a minimum of three pictures annually for Allied Artists release over a three-year period. Steve Broidy, company president, announced. The Wanger unit will start operating immediately under the Allied Artists releasing banner, with "Flat Top" to be made in color, with the cooperation of the U. S. Navy, scheduled to launch the program. Present plans call for all the films to be made in color, Mr. Broidy said.

In addition to his Allied Artists films,

Mr. Wanger will produce "The Lady in the Iron Mask" for Twentieth Century-Fox during the coming year.

Expressing satisfaction with the deal, Mr. Wanger said, "Allied Artists, because of its minimum overhead, as well as its distribution performance, offers definite advantages to the independent motion picture maker . . . especially today when the maximum in entertainment values must reach the screen for every dollar spent."

Mr. Broidy, in announcing the agreement, hailed the addition of the Wanger program to the Allied Artists schedule as "the biggest stride forward by the company since its inception five years ago." He called independent production a "vital stimulant to the progress of the motion picture industry" and paid tribute to Mr. Wanger's professional acumen.

Negotiations among all principals were conducted by David Stillman, according to Mr. Broidy's statement.

Guilds Fight Salary Cuts

HOLLYWOOD: The producer, writer and director guilds this week formed a solid front against the acceptance of voluntary salary reductions proposed by Twentieth Century-Fox for persons earning more than \$500 a week. Some 130 20th-Fox executives would be affected.

The producers and writers already have urged their guild membership to reject the 20th-Fox proposal which has been revised in such a manner that those accepting cuts can recover the total amount of the reductions from their participation in 50 per cent of the company's profits.

Now the Artists Managers Guild has thrown its weight behind the move, advising talent clients to follow the advice of their respective guilds. The new board of the directors guild has followed the general line. The actors guild, although sympathetic to the policy adopted by the other guilds, has taken no action since players have not been asked to accept reductions.

Top executives of two other companies—Loew's and Paramount—have indicated that they do not feel that a salary reduction move is needed at present.

Pennsylvania Exhibitors Protest Rental Fees

Some 85 exhibitors, representing 175 theatres, lodged a vigorous protest against "unfair" film rentals at a spirited meeting in Philadelphia last week under the auspices of Allied Independent Theatre Owners of Eastern Pennsylvania, Inc. In his report to

the meeting, which was also attended by non-members of Allied, Sidney E. Samuelson, president and general manager of the organization, disclosed that 10 per cent of the theatres in the area had been forced to close during the past four months. To counter this, he said, only "two or three" drive-ins were opened. In a special ballot at the meeting, the group chose the "most unpopular" film company, but did not reveal its name. The company's sales head will be invited to meet with the entire membership to discuss grievances.

Montana Unit Elects Fred Arnst President

The Independent Theatre Owners of Montana elected Fred Arnst, Fort Benton, president, at the group's two-day convention in Billings last week. Also reelected were Jack Suckstorff, Sidney, vice-president, and Clarence Golder, Great Falls, secretary-treasurer. The following directors were chosen: N. M. Stubblefield, St. Ignatius; Tom Grady, Shelby; Rex Flint, Baker; D. E. Lockrem, Circle; E. M. Jackson, Livingston; J. H. Moran, Laurel; E. R. Munger, Helena, and Frank Morgan, Livingston. The group approved the new constitution and bylaws of the Pacific Coast Conference of Independent Theatre Owners, but passed no new resolutions. The next semi-annual meeting will be held at Butte in November.

Auction Theatre Building

The building which houses the Lafayette theatre, Haverhill, Mass., was placed in public auction this week. The Lafayette is the site of the old Scenic theatre where Louis B. Mayer began his career in the industry. William Lavery has operated the Lafayette for the past few years.

Showmen See 4 Warner Ace Films

Some 3,000 exhibitors—big, small, independent, circuit and affiliated—were in attendance at the special screenings of four outstanding Warner Bros. films, when these showings in every part of the country were held this week.

Sponsored as part of the "Look Forward—Go Forward!" drive, the screenings featured "Jim Thorpe—All American," "A Streetcar Named Desire," "Strangers on a Train" and "Captain Horatio Hornblower," all of which are reviewed this week in the Product Digest Section of MOTION PICTURE HERALD.

Some 500 exhibitors attended the New York screenings which were held at the Strand theatre May 31 and June 1. The out-of-town screenings available to exhibitors in all exchange centers were held Tuesday and Wednesday. The four pictures were shown two each day, one in the morning and the other in the afternoon, with a buffet luncheon provided for the showmen at break period. "Purpose of the screenings," said a Warner statement this week, "is to show the exhibitors the type of product coming up from Warner Bros., and the entire motion picture industry. The four pictures are completed and available for marketing at the same time."

According to Ben Kalmenson, vice-president and general sales manager, who issued the invitations, the attendance for events of this kind promises to set a record.

Four Ex-Officers at U-I As Consultants at \$350,000

Universal-International has committed itself to the payment of approximately \$350,000 for the consultative services of four former executives of the company, it was revealed this week. The sums to be received by each are identified also as severance pay. The four are J. Cheever Cowdin, former board chairman; Charles D. Prutzman, former vice-president and general counsel; Joseph H. Seidelman, who was vice-president in charge of foreign operations, and William A. Scully, former general sales manager. Mr. Cowdin will receive \$180,000 over a four-year period, ending December 31, 1953. Mr. Prutzman's agreement calls for \$12,500 during 1951. Mr. Seidelman will receive \$26,000 per annum for 1951 and 1952. Mr. Scully receives \$500 a week from December 3, 1950 to December 31, 1954. All four contracts carry clauses providing for payments to the men's widows in case of death.

Buys Realart Franchise

Bernard Rubin, of Imperial Pictures, Cleveland, recently acquired the Realart Pictures franchise for northern Ohio, formerly owned by E. J. Stutz.

MORE... PROFIT with LIPPERT!

NOW IN RELEASE!

SAVAGE DRUMS

LITA BARON



NOW IN RELEASE!

LITTLE BIG HORN

Starring
LLOYD BRIDGES • JOHN DILLON
MARTIN DONOVAN
Written and Directed by
Thomas Gerson Phillips



LOST CONTINENT

with
CESAR ROMERO

Alamy Brown
Augustine
John Hays

Produced by Ray Brown
Directed by Tom Gerson



READY IN JULY!

READY IN JUNE!

GI. JANE

Starring
JOHN PORTER • TON DIAL
BOB ADAMS



THE STEEL HELMET



Starring
JOHN PORTER • TON DIAL
BOB ADAMS

NOW IN RELEASE!

Kentucky Jubilee

Starring
JERRY COLONA
JOHN PORTER • JAMES ELLISON

Produced and Directed by Tom Gerson



New Shooting! Repeat! **PI-GIRL** Starring: BOBBY HARRIS • GEORGE BRENT • KIMMY FOSTER

Produced by Lippert Pictures, Inc., New York, N.Y. CABLE CHANNELS: GULFSTREAM - LIPPERT

People in The News

DR. HERBERT T. KALMUS, president and general manager of Technicolor, Inc., has been granted an honorary fellowship by the British Kinematograph Society. Dr. and Mrs. Kalmus are visiting in Europe.

ERIC A. JOHNSTON, on leave as president of the Motion Picture Association of America to head the Economic Stabilization Administration, will be honored by the National Conference of Christians and Jews at a dinner at the Waldorf-Astoria Hotel, New York, June 19. Mr. Johnston was chairman of "Brotherhood Week" for 1951.

AL SCHWALBERG, president of Paramount Distributing Company, was toastmaster at the HARRY FEINSTEIN testimonial dinner given by Variety Club Tent No. 1 at the Hotel William Penn, Pittsburgh, this week. Mr. Feinstein was recently appointed New England zone manager for Warner Bros. Circuit Management Corp.

FRIEDA B. HENNOCK, Federal Communications Commission member and advocate of educational television, this week was named by President Truman to be a U.S. district judge for the Southern District of New York.

WALT DISNEY sailed for England this week to supervise the making of "Robin Hood."

DAVID COOPER this week was appointed assistant production manager of RKO Pathe. A veteran short subjects director, he has been associated with the organization since 1942.

EDWARD F. LOMBA, managing director for 20th Century-Fox in South Africa, and SIDNEY HOREN, home office representative in the Mediterranean area, arrived in New York last weekend to confer with company executives.

E. J. FITZGERALD, manager of the Paramount exchange in Buffalo, has been recalled to active duty as a colonel in the Army. When he reports at the end of the month, JOHN BROWN, sales manager in the Boston Paramount exchange, will replace him in the Buffalo post.

HERMAN E. COOPER, attorney for a number of key unions, last week was named attorney for Local 306, IATSE projectionists union in New York, succeeding HARRY SACHER, a defense attorney in the trial of the 11 top Communists.

TAKEJIRO OHTANI, president of the Shochiku Film Company, Tokyo, and K. SHIRAI, a producer for the firm, conferred with top executives of Paramount Pictures and Paramount International during a visit to New York last week.

SHERMAN SILVERS, Grand Prairie, Tex., theatre owner, has been elected president of the local Junior Chamber of Commerce.

H. L. FROST, circuit sales manager for MGM in Milwaukee and Chicago for 10 years, becomes branch manager for Monogram-Allied Artists at Kansas City, effective June 18.

B. F. HOFFMAN, who recently resigned as assistant New England zone manager for Warner Theatres, will visit Israel this summer. His brother I. J. HOFFMAN, former New England zone manager for the Warner circuit, is currently organizing an office in New Haven to supervise theatre interests in Massachusetts and Connecticut.

MARY HENNESSY, formerly publicity director in San Francisco for Loew's Warfield theatre, has opened a publicity and public relations office in San Francisco.

YEHOASHUA BRANDSTATTER, president of Israel Motion Picture Studios, Ltd., Tel Aviv, signed a sound recording license agreement with Westrex Corporation during his visit to New York last month.

M. M. MESHER, manager of the Oregon district for Evergreen Theatres, has been transferred to the circuit's Washington district in the same capacity. RUSS BROWN, manager of the Paramount theatre, Portland, Ore., has been named to head the Oregon district.

HAROLD DUDDOFF, Universal-International manager for Puerto Rico and supervisor for the Dominican Republic, arrived in New York this week for conferences with home office officials.

FELIPE MEIR, of Meir and Brooks, Mexican producers and distributors of United Artists product, visited New York this week on his way to France and Spain.

KERMIT C. STENGEL, executive vice-president of Crescent Amusement Co., Nashville, has been elected a director of the Tennessee Safety Council.

ARNOLD M. GRANT, a director of Columbia Pictures, has been elected to the board of directors of Aspinook Corp., a textile firm in Connecticut.

THOMAS A. DELBRIDGE, manager of Loew's theatre, Nashville, directed H. SANDERS ANGLE's successful campaign for vice-mayor of Nashville.

JOSEPH STEINER, president of Broadcast Pictures, will fly to London at the end of the month to begin work on "Investigations, Ltd.," which will be filmed entirely in England.

Fox Decree Approved By Court

The settlement of the Twentieth Century-Fox anti-trust case with the Justice Department last Thursday was approved by the New York Statutory Court, following a lengthy dispute concerning the mention of RKO and Paramount in the consent decree document.

The court finally decided to have the mention of these companies deleted from the text, signed the document, and thus made it official. The decree must still be approved by the stockholders within 90 days, and requires the divorce of the production-distribution from exhibition activities within two years. In addition, the decree also calls for specific and conditional divestitures after the new theatre company is established as a result of the company's reorganization within the specified time.

The names of RKO and Paramount were contained in a footnote which said that the decree was not intended to be used to "vacate or affect adjudications" made in Sherman Act violations. A. C. Bickford, the Paramount attorney, claimed that the majors had more than \$200,000,000 in trust litigation facing them, and inclusion of the company's name would automatically make the 20th-Fox decree admissible evidence against the company.

Meanwhile, it has been learned that Loew's officials and Justice Department attorneys have resumed negotiations in Washington for settling the case. Indications were, however, that the final developments are still a good way off.

In Milwaukee, Edward M. Donnelly, vice-president and assistant treasurer of the Fox-Wisconsin Amusement Corp., said last week that as a result of the decree, about eight of the circuit's 53 houses would have to be disposed of. This meant, he said, that three or four in Milwaukee would have to be sold, but the Wisconsin, Palace and Strand would not be affected.

New RKO Contract Gives Schwartz \$78,000 a Year

Sol A. Schwartz, president of RKO Theatres, will receive \$78,000 a year and expenses under the terms of a three-year employment agreement recently concluded with the company, it was made known this week. The pact expires April 30, 1954. Mr. Schwartz has agreed not to have a financial interest, directly or indirectly, "in any other person, firm or corporation in any business competitive to the company." The agreement is "binding upon the successors and assigns of the company" in the event of the sale or merger of the company with any other corporation. The contract may be terminated by RKO Theatres after May 1, 1953, only on the condition that severance equal to a year's salary be paid to Mr. Schwartz in three equal installments.

MOTION PICTURE HERALD, JUNE 16, 1951

Producers Stress the Community Aspects of Theatre Operation

THE production community gives further voice to its opinions with respect to the operation of theatres and the ways in which the exhibitor can and should get the most out of his theatre. Herewith a continuation of the responses to the query: "What would you do if you were an exhibitor?" posed by the HERALD.

GOOD MERCHANDISING THE KEY: SKIRBALL

JACK SKIRBALL, who co-produced the Bette Davis starrer, "Payment on Demand," with Bruce Manning, with whom he is now launching an impressive independent production schedule, keenly appreciates the exhibitor's viewpoint. He "came up" from exhibitor distribution, and was operator of the Skirball Brothers Ohio circuit for many years before he took up production. Mr. Skirball said:

"Good exhibitorship is just good merchandising. In this business we always like to joke about all the gamble and chance and crystal ball consultation involved, but of course actually theatre operation conforms as rigidly to the principles of merchandising as the jewelry business or real estate investments or anything else.

"The exhibitor is a merchant. Having a good product to offer the public is vital but it isn't all. If I were still an exhibitor I would remind myself frequently that the merchant who sells a fine line of furs, for instance, can't just rest on the quality of his product. He still has to advertise and exploit his business. He has to maintain pleasant, comfortable, attractive sales rooms. He has to be a good mixer as well as an honest and dependable executive himself. He has to have sufficient and personable sales people.

"I'd figure it was the same with theatre operation. Even the best pictures made aren't enough. They have to be augmented with good, hard-plugging selling, attractive surroundings and personnel, and the personal integrity of the top man himself!"

ROWLAND STRESSES PHYSICAL COMFORT

ROY ROWLAND, who directed "Two Weeks With Love" and many other MGM hits as well as the soon-to-be-released "Excuse My Dust," Red Skelton film, declared:

"If I were an exhibitor I'd figure that my best answer to any threatened box office recession was to book the best pictures I could get hold of, and to make my theatre as physically comfortable and as attractive as possible.

"I'd watch things like the temperature and air conditioning and the volume of the sound very closely. I believe those factors are very important to patrons. I'd never let a

customer walk out beefing that 'the darned thing was so loud I couldn't make out what they were roaring' or 'the sound was so loud I got a headache trying to hear the dialogue!'

"The thing about TV, for instance, is that the presentation is never any better than the room in which you are watching it. The movie offers the citizen a cool, pleasant, quiet refuge, in an attractive or at least pleasantly distinctive decor. It offers him escape.

"I'd stretch point to keep the physical theatre refurbished, reupholstered, and redecorated at frequent intervals. That would be my end of the deal. Hollywood can furnish its end—that is, good strong box office fare that helps keep the customers coming back again and again.

SEES COMPO MEET AS CONSTRUCTIVE FORCE

ROBERT STILLMAN, president of Robert Stillman Productions and producer of "Queen for Day," viewed the proposed seminar arranged by COMPO as a constructive undertaking. He said:

"It's a curious thing that the motion picture screen, the most forceful medium of communication ever developed by man, should be beset with what is very often a complete breakdown of contact and understanding among the three groups which sustain it—the producers, the distributors and the exhibitors.

"It is heartening, therefore, to welcome the upcoming COMPO meeting. It is to be hoped that all we have learned about the business of dramatizing ideas and attitudes will be applied toward reaching an understanding on the part of these groups of their common problems and interests.

"Since I entered the motion picture industry some 20 years ago I have been perplexed at the wide variance in producer and exhibitor points of view. Why should it be necessary, for example, for exhibitors to complain bitterly that the producer is making a type of product which has little box office appeal? Or for the producer to charge that the exhibitor is querulous, timid and void of showmanship? Why should each separately consider the phenomenon of a fading box office when this is a problem that virtually spells their united life or death?

"Surely no other large industry is bedeviled with a situation in which the manu-

facturing and sales outlets are so loosely bound.

"We have arrived at what is certainly the most crucial period in our history. Television promises to have a profound influence on our industry. Public taste, affected by the world and domestic upheaval, has become a fluid, mercurial element, subject to change at the slightest pressure. Economic conditions have undoubtedly played a large role in the falling box office.

"There are these and hundreds of other perplexing problems. None of these can be laid entirely at the feet of one of the film groups or another. All are affected and all should be concerned. These things must be examined and discussed. It's about time all the name calling, the cavilling and the malingering stopped. Any talk from now on must be constructive and pointed.

"It is to be hoped that COMPO will provide a platform on which this may be accomplished."

THEATRE SHOULD BE A MEETING PLACE

GEORGE SIDNEY, MGM director whose "Show Boat" has been set for early release and who is now preparing to start "Scaramouche," said:

"I'd try to make my theatre, were I an exhibitor, a sort of unofficial—and if possible the official—meeting place for almost every sort of community group or service club in my town or neighborhood.

"Especially if I were in a small town, I'd encourage women's clubs, service clubs such as the Rotary and Kiwanis, public rallies, the Parent-Teacher Association, and every other commendable group or project such as charity or Red Cross drives, to use my theatre, during pre-show hours, as a meeting hall.

"The good will thus created should be extremely valuable to the exhibitor. I'd figure that outside of the maintenance, which should be a modest cost at most, I was offering what cost me nothing and helped my community. I don't know why a movie theatre in the smaller communities shouldn't serve as sort of open forum for civic meetings, provided of course the meetings were held at hours that didn't conflict with show schedules.

"The smaller the town the more important are the movie theatre and its service potentials. I'd try to make the community life of the whole town center right in my auditorium. It would help me know my neighbors and customers better and would give

(Continued on following page)

(Continued from preceding page)
me a good chance to 'sell' them on current and coming offerings."

CALLS FOR GOOD, OLD-TIME SELLING

GOTTFRIED REINHARDT, who recently finished directing "The Red Badge of Courage" for MGM and is preparing "The Family Man" and "The Burning Secret," observed:

"If I were an exhibitor I'd consider that I was up against a situation, what with TV's threatened inroads and other factors, which calls for good old-fashioned selling of the aggressive kind that put the motion picture business over in the first place.

"Hollywood is working hard at providing a definitely improved quality of screen entertainment and its sights are set even higher. But the exhibitor is the man who contacts the public and sells our product. He is the important link in the chain, and he can't expect to just sit there and wait for the public to flock in. He has to get out and sell 'em.

"Exploitation, not only of his forthcoming or current attractions, but of all movie entertainment, is the exhibitor's job in his section. I'd aim my sales slant largely at the over-20-years-of-age group and at the whole-family trade. Also I'd do a lot of getting out into the outskirts and if the territory justified it, into the outlying sections, in drumming up business.

"Anything I did toward bringing people into my town or neighborhood I'd figure was good selling and helped not only the theatre but the whole business community."

INTEGRATE THEATRE WITH COMMUNITY

CHARLES SCHNEE, screen playwright who turned out "The Next Voice You Hear," the unreleased "When in Rome" and "Westward the Women," and who has completed three other scripts for MGM this year, said:

"If I were an exhibitor I would strive—as all good exhibitors do—to integrate my theatre with the community life as much as possible. Exhibitors not only have to sell specific pictures to their public, they also have to keep selling the idea of movies in general.

"One way of doing it is to make himself a leader in as much of the community and civic activity around him as is possible. If I were a showman I'd try to make myself available for service on Chamber of Commerce or Better Business committees, and anywhere else where I could extend my associations and friendships and at the same time help bring new business to my town or neighborhood.

"Although I know the exhibitor is a very busy man, still many citizens because they go into movies only a couple of evenings a week are inclined to think of the theatre operator as a man who has the whole day off with nothing to do. I guess they figure

he ought to have plenty of time for serving on community drives and so forth.

"The individual showman is our contact man in the field. It's his business to make himself a very good neighbor."

MATE URGES ALERT, AGGRESSIVE CAMPAIGN

RUDOLPH MATE, veteran director whose current picture is "The Prince Who Was a Thief," said:

"If I were an exhibitor I would put on my aggressive clothes. I would adopt the old soldier's line of a best defense is a good offense. The public today wants to see motion pictures. Many of my television-set friends have told me, 'I want to see a movie, but none of the programs interest me. I can just as easily sit at home and see a television show which doesn't interest me.'

"The exhibitor has to go out and sell his audiences. He has to study his neighborhood, his city, his outlets. He has to become the on-the-spot publicity and exploitation department for his pictures. We all agree that the days of sitting back and counting the money at the box office are finished. The exhibitor today must be more than a man with real estate. He's got to be a fighting fool who has something to sell and, by Gosh, he's selling it because he knows the public wants to see it and here's why the public wants to see it.

"This personal campaign of aggressive action by the exhibitor seems to me the solution to today's troubles. Granted the exhibitor has a good picture on his hands. He has to revive interest in the movie-going habit. He must study his picture, figure out what cast appeal and story appeal will excite his particular audience, and then go out and sell his audience on these facts, whether it be direct mail, or action with clubs and societies. People want to go to the movies today, but they have a defeatist attitude: the prices are too high, there's nothing to see, etc.

"So, if I were an exhibitor today, I would go all out for a campaign to show people that each of my attractions has a special something that they'd like. I'd put on a campaign to re-install the movie-going habit, the best entertainment today."

MAKE LOTS OF NOISE TO BRING THEM IN

AARON ROSENBERG, Universal-International producer, whose latest picture is "Fiddler's Green," declares:

"If I were an exhibitor I would go back to doing some of the things I can remember seeing when I was a kid. Theatres always used to have cars or trucks driving around the streets with big banners plastered on them announcing the coming of a picture. Maybe this is considered outdated today, but it's still a good way to let people know about

a picture. In other words, I'd make all the noise I could about every new picture I played.

"Circuses still operate on the basis of making a lot of noise and I have yet to see a circus that doesn't have a capacity audience.

"I think exhibitors should get in there and start pitching again—make people *want* to come to the theatre, not just *hope* they will. The campaigns put on by exhibitors are the most important part of selling pictures because they are the men in direct contact with the people who buy tickets."

"SELL EACH PICTURE IN EACH RUN"

Ted Richmond, Universal-International producer currently making "The Cimarron Kid" and "The Door," says:

"If I were an exhibitor I would adopt the selling plans advocated by the various studios and then sell each picture as if it were a matter of life or death to me. That's the only way theatres can be successful. They constantly are selling new products, and therefore they never can let up on their selling. It's not enough to put big campaigns behind a few outstanding films. There has to be a campaign on every picture.

"Even second and third run theatres must sell their pictures. Just because a picture does big business in its first run, doesn't mean people will automatically flock to see it in subsequent runs. They still have to be sold."

WOULD TELL STUDIO AUDIENCE REACTION

George Pal, Paramount producer, says: "If I were an exhibitor I would make every effort to be more than just a booker. I would set out to know my product, how it is made, why it is made, who made it. I would consider myself an important and vital cog in the making of motion pictures since I would be right at the pulse of the audience.

"I would make it a personal daily chore to advise the producer of the picture in my theatre about the audience reaction, good or bad. I would give him concrete ideas as to my thought on story purchases, all the time keeping in mind that I am sitting right at the very core of the business.

"In other words, rather than just be a seller of tickets, I'd bend over backwards to be a theatre man in every sense of the word."

Kill City Ticket Tax

The Augusta, Ga., City Council last week abolished the city amusement tax on admissions to theatres, athletic events, concerts, etc. and in its stead introduced a business license tax based on gross receipts. Officials explained the new state sales tax.

Republic Has Unit to Sell Films to TV

HOLLYWOOD: Republic Pictures has set up Hollywood Television Service, Inc., as a subsidiary to handle the sale of its old pictures to television.

The company recently signed a contract with James Petrillo, president of the American Federation of Musicians, setting a formula for the release of old and new films to the broadcasters. Five per cent of the television revenue goes to the musicians and the music tracks of all productions involved must be re-scored.

Republic this week invited advertising agency representatives to attend a screening of available product at the studio June 19. The company plans to offer pictures in blocks of 13, 26 and 52, stressing that the films involved have exhausted their theatrical possibilities.

According to the announcement, 150 old Republic pictures are currently being edited to television length and re-scored in compliance with the AFM contract. The first films will be ready for televising within a month. It is stressed that none of Republic's current contract players will appear in the product made available.

A Republic executive told the *HERALD* it would be the company's policy to protect the interest of the exhibitor by supplying the television field only with films of an age and a kind that cannot interfere with the drawing power of current product.

"Making films for theatrical exhibitors is our primary business and we have no intention of endangering it," this executive said. Pictures offered at this time include Roy Rogers, Gene Autry, Wild Bill Elliott and Johnny Mack Brown Westerns.

Allied Theatre Owners of New Jersey Tuesday said "no film company can be foolish enough to believe that any theatre owners will continue to support it" once he knows its product has been sold to television.

Souvaine Pictures Names MacMillen Board Chairman

William C. MacMillen, Jr., president of Pathe Industries and former president of Eagle Lion Classics, this week was named chairman of the board of Souvaine Selective Pictures, Inc., New York, distributors of foreign and American films. Julius Fleischmann, former chairman and a full time member of the National Committee for Free Europe, will continue on the board as vice-chairman. Charles Amory has been appointed vice-president and general sales manager. Henry Souvaine and Howard L. Taylor continue as president and executive vice-president, respectively. "Alice in Wonderland," a Lou Bunin production, distributed in the United States by Souvaine, will have its American premiere at the Mayfair and Trans Lux theatres, New York, July 26, the company announced.

SAY U. S. FILMS CHANGE FRENCH CLERICAL VIEW

The following is an excerpt from the Paris Letter appearing in America, national Catholic weekly, issue of June 9:

This country (France) of Catholic culture seems to be awakening from a long nightmare of anti-clericalism. Older people still remember the time—not so long ago—when priests were mocked and insulted on the streets by workers and even by children. Things are quite different now and, strange to say, one reason for the difference has been the importation of a certain type of American film. Not a few priest-characters, as portrayed in "The Bells of St. Mary's," "Going My Way," "The Fugitive," have met with great critical success and have won wide popular acclaim.

French films have followed this lead and statistics show that, apart from films entirely devoted to religious subjects, seventeen films during the past year contained parts portraying priests.

It is quite true that not all of these portrayals were authentic, according to Catholic standards, but all were evidently presented with good intentions.

Five Warner Houses Sold

One of the largest theatre transactions in the Pacific Northwest in recent years, involving five houses, was announced last week in the purchase of all Warner Bros. theatres in that area, by Albert Forman of Portland, vice-president and treasurer of United Theatres. A brother, William Forman, is president of the organization, with offices in Seattle.

Theatres acquired by the United circuit are the Elsinore and Capitol in Salem, Ore.; the Aberdeen and Bijou in Aberdeen, Wash.; and the Hoquiam in Hoquiam, Wash. Purchase price was not disclosed. Operation by the Forman group will be taken over July 1.

The deal resulted from the anti-trust consent decree requiring Warner Bros., to divest itself of certain theatre properties. The Forman family circuit operates houses in Oregon, Washington and California. They have 28 theatres in the Pacific Northwest, including drive-ins, and 16 other drive-ins in the Los Angeles area.

Fashion Film Will Promote Martin and Lewis Film

As part of a four-way tieup to promote the Hal Wallis production, "That's My Boy," and back-to-school clothes, Paramount Pictures will produce a seven-minute 16mm fashion film containing clips from the new Dean Martin-Jerry Lewis vehicle, the company announced last week. More than 100 department stores, as well as fashion schools, television stations and colleges, will show the short. Participating in the campaign with Paramount are Photoplay Magazine, Carolyn Fashions, Inc. and the Kirby-Block stores.

"Fort Worth" Premiere At Three Theatres

"Fort Worth," the Warner Technicolor production which stars Randolph Scott, David Brian and Phyllis Thaxter, was premiered simultaneously at three Fort Worth theatres, the Worth, the Hollywood and the Palace, this week. Well-known Texans who participated in the premiere activities included Amon Carter, Fort Worth pioneer and publisher of the *Fort Worth Star-Telegram*; R. J. O'Donnell of Interstate Circuit; and others.



Robert L. Lippert, president, Lippert Theatres, San Francisco.

Universal to Have 6 Top Films Ready

Universal-International has set six major pictures for general release during the summer months, Alfred E. Daff, director of world sales for the company, announced in New York this week. The pictures represent "a diversified program of entertainment of the type which movie-goers have demonstrated they seek as hot weather film fare," according to Mr. Daff.

Set for July release are "The Prince Who Was a Thief," Technicolor, starring Tony Curtis and Piper Laurie; "Francis Goes to the Races," with Donald O'Connor and Piper Laurie, and an Abbott and Costello comedy, "Comin' Round the Mountain," which introduces Dorothy Shay, the "Park Avenue Hillbillie."

A Technicolor film, "Cattle Drive," starring Joel McCrea and Dean Stockwell, heads the August release schedule. "Mark of the Renegade," a Technicolor adventure starring Ricardo Montalban and Cyd Charisse, and "Iron Man," starring Jeff Chandler, Evelyn Keyes and Stephen McNally also will be released in August. The month will also see pre-release engagements of "Bright Victory," starring Arthur Kennedy and Peggy Dow.

In announcing these releases, Mr. Daff declared, "There is nothing seasonable about motion picture business when strong product is released at an even flow the year round as is our policy at Universal. It is essential that a steady flow of strong product be made available on a month-to-month basis rather than spot particular pictures for a specific period."

Start Telecasts from Empire State Tower

The world's tallest television transmitter started operation this week when WNBT, the television station of the National Broadcasting Company in New York, began to broadcast from the 222-foot steel tower atop the Empire State Building. The new location is expected to give WNBT an added radius of from 50 to 60 miles. The next station to use the \$1,000,000 aerial will be WJZ-TV. It should go on the air from the building in early July. It is expected that, eventually, all of the local television stations will locate there, making more favorable adjustment of home aerials possible.

Set "Alice" Screenings

Simultaneous trade paper screenings of Walt Disney's Technicolor cartoon feature, "Alice in Wonderland," will take place in New York, Hollywood and London, June 28. Robert Mochrie, RKO Radio vice-president and general sales manager, announced in New York this week. Trade shows over most of the country will be held July 2. The picture will be released early in August.

IN NEWSREELS

MOVIE TONE NEWS, No. 47—Priest, police prevent suicide on New York bridge. Eisenhower visits Normandy. West Point graduation. Pope Pius X beatified. Margaret Truman on European tour. Sports: Palisades Park thrill ride. High dive into fiery water.

MOVIE TONE NEWS, No. 48—Miss Truman on tour of England. U. S. destroyers back from Korea. Bradley honored by Cambridge University. Degree in music to Jane Froman. Travel fashions. Round robin golf. Indians compete in war canoes. Florence Chadwick trains for Channel swim.

NEWS OF THE DAY, No. 281—Eisenhower in Normandy. Drama on a bridge. Britain welcomes Margaret Truman. West Point. Pope Pius X beatified. Wild horse round-up. High diving dare-devil.

NEWS OF THE DAY, No. 282—Princess Elisabeth leads royal parade. Vogeler reveals Red torture. Miss Truman overseas. Drama in Indo-China. International boating. Rodeo.

PARAMOUNT NEWS, No. 84—Army's canine radar. Police, priest balk suicide attempt. (Bob) Hope ship comes in. Margaret Truman sees sights of London. Pope Pius X beatified. D-Day plus seven years.

PARAMOUNT NEWS, No. 85—Trooping the colors in London. World's oldest outcome of French elections. Weekend of fashions. Vogeler story. Sports: Rose festival. Rodeo.

TELENEWS DIGEST, No. 228—French commander returns from Indo-China with dead son. British paratroops embark for Cyprus. Pius X beatified. Puerto Rico approves constitution. Margaret Truman in London. British embassy party in Washington. Police, priest balk suicide attempt.

TELENEWS DIGEST, No. 24A—British diplomats vanish. Russian mission ousted from Salzburg. Battleship New Jersey arrives in Japan. G.I.s fight dust in Korea. French elections. Ben-Gurion returns to Israel. Norway's King Haakon visits British royalty. Sport car road race.

UNIVERSAL NEWS, No. 40—West Point graduation. Margaret Truman in England. Cardinal Dougherty's funeral. Beatification of Pope Pius X. See-saw learning. Water skiing.

UNIVERSAL NEWS, No. 44A—UN vets return from Korea. Trooping the colors. Billion dollar log jam. Bessing in Germany. Rodeo in California.

WARNER PATHE NEWS, No. 86—Margaret Truman in England. General Marshall at West Point. Normandy invasion anniversary. High diving monkey shines. Preakness winner meets Derby champ.

WARNER PATHE NEWS, No. 87—Vogeler speaks out. Colonel Elizabeth takes salute at color trooping. General Bradley honored at Cambridge University. Loggers ride billion dollar timber torrent in Quebec. French honor heroes killed in Indo-China.

See 25 Market Areas at 51% TV Set Saturation

By October of this year, 25 of the top markets in the United States will have at least 51 per cent set saturation and at that time there should be some 14,000,000 television sets installed in homes throughout the country.

These statistics were part of an extensive survey released last week by the National Broadcasting Company. It found that adult owners of television sets spend two and a half hours a day watching television and that, on a day-by-day basis, they devote more time to television than to radio, newspapers and magazines combined.

After discussing the sales results on various brands, the survey found that 61.5 per cent of the viewers like the average commercial, with 6.4 per cent reporting in the negative.

Percentage Suits Filed

Six major film companies last week filed percentage actions in Federal Court in Superior, Wis. Separate suits were brought by Columbia, Warner, Loew's, 20th Century-Fox, Universal and RKO Radio against Sheldon M. Grengs and two operating corporations. The Hollywood and Stardusk Highway drive-in, Eau Claire, and the Stardusk drive-in, Superior, were named in the complaints.

British Tax Negotiation Resumed

by PETER BURNUP

LONDON: Tax negotiations between Sir Wilfrid Eady and the four trade organizations were to have been resumed here Thursday in line with the arrangement made in the recent House of Commons debate that the Government is prepared to amend the details of the proposed incidence of the tax. This was conditioned on the trade's coming to terms with Sir Wilfrid.

The tax committee of the Cinematograph Exhibitors Association feels it must have further authority before meeting the Treasury team. The CEA general council accordingly met Wednesday.

The present arrangement is that the four-bodied delegation does not take along a cut-and-dried scheme but that it will content itself with reiterating to Sir Wilfrid exhibitors' violent opposition to the Gaitskell proposals and sue for what they regard a more equitable spread of the tax. In this, theatre men will be supported by producers.

Two things, however, become increasingly clear. One is that whatever concessions are secured from the Treasury they will be concerned with the "spread" of the tax only. The Government is determined that the industry shall, in one way or another, find that extra £7,000,000. The other is that, come what may, the Eady Plan, involving a subsidy to producers, will remain an integral part of the tax pattern for some time to come.

The negotiations cannot be long drawn out. What is known as the report stage on the Finance Bill will be reached in the Commons about June 24 and any amendments in the tax incidence will require to be written in the bill at that stage.

Official announcement has been made of the first interim allocation of the Production Pool covering the 13 weeks ended December 9, 1950. Payments will be made as follows: for long films in excess of 3,500 feet 12½ per cent of the distributors' gross takings; for short films, 3,500 feet and under, two and a half times the 12½ per cent of the distributors' gross. No official disclosure has yet been made here of the American attitude toward the now proposed enlargement of the Eady Plan.

Variety May Charter First Dublin Tent

Variety Clubs International has received application for a charter, from Dublin, Eire. The tent, if chartered, would be Number 41. Its clubrooms would be in the Hotel Shelbourne. Its membership might reach 100. The 11 men who applied for the charter are Louis Elliman, managing director of Odeon Ireland, Ltd.; C. B. Sheridan, A. Elliman, Patrick Farrell, J. Lyons, B. T. Britten, M. Baum, N. Barfield, D. O'Keefe, Peter Farrell, V. Garland.

The National Spotlight

ALBANY

Air-conditioned theatres took out marquee banners and ran newspaper copy to advise the public they were "cool." . . . The Great Caruso," which played to excellent business at the Palace, Albany, was spotted in the Plaza, rather than Proctor's, in Schenectady. The Plaza became a first-run house in March, when the Erie switched to second-run. "The Great Caruso," by the way, was rated "white" (for the entire family) in the listings which the Albany chapter, International Federation of Catholic Alumnae, posted in Catholic churches. . . . Sidney Dwore, operator of the Cameo, Schenectady, now has the distinction of buying and booking for two drive-ins owned by doctors. He first performed this work for the Northside drive-in at Brownsville, near Watertown, which Dr. Philip Liebig, a Granville veterinarian, opened last season. Mr. Dwore recently assumed the same responsibility for the Mountain Drive-in at Loch Sheldrake, owned by Dr. Luther Grant, a Liberty TB specialist.

ATLANTA

The Variety Club of Atlanta are happy over their paper boy sales for the Cerebral Palsy drive. The take was over \$30,000 for one day. . . . Jack Pickett, formerly with the Arcade theatre, Jacksonville, Fla., appointed assistant manager of the Palace there. He replaces John Jones who has resigned. . . . C. L. Clyatt, formerly of the Main Street drive-in, Jacksonville, Fla., has resigned to go to Texas. . . . Edward P. Shupe, former theatre owner in Ohio, died recently in St. Petersburg, Fla. . . . Brooks Gandy, appointed as manager of Wilby-Kinney drive-in, Selma, Ala. He succeeds Ralph Curry. . . . The Independent Theatres in Chattanooga, Tenn., will soon start work on a new drive-in at Chattanooga for 800 cars. . . . The new Jasper will start Sunday showings with one show at 8 p.m. after church service. . . . The Roxy will have the premiere of "The Hollywood Story." . . . We have on the row visiting: Clyde Sampler and Ed Duncan, Duncan theatre in Georgia; Sidney Laird and L. J. Duncan, West Point Amusement Co., West Point, Ga.; Mr. and Mrs. Roy Mitchell, Mountain Stone, Mountain, Ga.; and P. L. Taylor, Bishop Theatres in Georgia.

BALTIMORE

"On The Riviera" going strong, at the New, "Brave Bulls" at the Town, and "Night Into Morning" at Loew's Century doing a mild business. Holdovers are "Goodbye My Fancy" at the Stanley and "Santa Fe" at the Mayfair doing nicely. A fourth week of "The Great Caruso" at moveover house, Loew's Valencia, doing a better than average business. . . . Joseph G. Smart, New York Loew city manager, was

to attend the funeral of his brother, who died suddenly from a heart attack. . . . The rapidly growing Television set figure reached 297,368 sets in use as of May 1, according to a survey completed for the TV circulation Committee. The TV set figure a year ago was 165,843.

BOSTON

"The Great Caruso" doing so well in its third stanza at Loew's State and Orpheum that it will hold a fourth, setting a new three-year record. Backed by a strong campaign, "Little Big Horn" at the Paramount and Fenway pulled in good grosses, while "On The Riviera" at the Keith Memorial will hold a third week in an excellent showing for the run. . . . A visitor to town was Louis Score whose Randolph theatre in Maine was burned last January. With the insurance settled, Mr. Score has drawn plans for the building of a new theatre on the same spot which should be finished by the middle of September. Capitol Theatre Supply is installing the new seats and projection equipment. . . . The Keith theatre, Cappello, Mass., dark for several years will be up for auction on June 20. . . . Vincent Hamlin, manager of the Middleboro, Middleboro, for Princess Amusement Co., has resigned to move to Lisbon, Maine, where he will take over the operation of the Lisbon theatre. Jed Prouty, manager of the circuit's Stoneham theatre has resigned and will operate the Rialto, Everett, recently closed by Richmond-Stern Enterprises. . . . John H. Havens has changed his post from manager of the State theatre at Pittsfield, Mass., for Massachusetts Theatres, Inc., to resident manager of the Capitol in Pittsfield for the Western Massachusetts Theatres, Inc., operated by Samuel Goldstein of Springfield, Mass.

BUFFALO

Norman Moray, in charge of Warner's short subject department, in town and visiting Theatre Row, with branch manager Matt Sullivan. . . . Fire of undetermined

origin caused damage of \$1,500 to Commodore theatre second-floor office. . . . William P. Rosenow, Skyway Drive-In Theatres corporation, is newest member of the Greater Buffalo Advertising club. . . . Matt Sullivan of WB staged a two-day screening party last Tuesday and Wednesday at the Center with exhibitors in from all parts of the territory. . . . Elmer F. Lux, general manager Darnell Theatres, was chairman of the Auto Club's annual orphans outing. . . . Howard Carroll now is operating his Capitol theatre in Rochester Saturday and Sunday only. Will resume regular policy in fall. . . . Charlie McKernan putting on amateur contests on the Seneca stage in tie-up with South Buffalo Businessmen's association.

CHICAGO

First run business perked up considerably this week, with the cool weather. . . . "The Thing," backed by heavy advance advertising, opened strong at the Woods last Monday midnight and held up throughout the week. At the Chicago, "You're In The Navy Now" and a stage bill featuring Sid Caesar, Imogene Coca, and the cast of TV's "Show of Shows" got off to a fast start, while "Go For Broke" was above average at the State-Lake. "Five" continues to pack 'em in at the Surf and holds indefinitely. . . . Zenith test-patterns still are being televised, although the Zenith Phonovision tests ended quite some time ago. . . . Local exhibitors were happy to read about the exclusive telecast of the Louis-Savold fight at the State-Lake and Tivoli. In the past year b.o. receipts have dropped as much as 50 per cent below normal on nights when top fights were televised on regular channels. . . . The Harvard, operated by Herb Ellisburg, and Gollos Brothers' Midway closed last week. . . . Local real estate owners are discovering that theatre-closings have an extremely adverse effect on stores and other properties in the immediate vicinity. Some landlords have gone so far as to offer closed theatres rent-free to experienced exhibitors in order to protect the value of stores and offices in the same and surrounding buildings.

CINCINNATI

Current offerings include: "Along the Great Divide," RKO Albee; "Fabiola," RKO Palace; "Five," RKO Feand; "Phantom of the Opera," duald with "Werewolf of London," RKO Lyric (first half) "Painted Hills" and "Show Business," (last half); "Bullfighter and the Lady," Capitol; "Hollywood Story," Keith's and "Born Yesterday," Guild, following downtown showing. "Fabiola" is doing average at the Albee. . . . Something of a record was established at Xavier University here when three sons of James C. Keefe, manager of the Northio Rialto, in nearby Hamilton, Ohio, graduated in the same class. . . . Collection of city

(Continued on following page)

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amusement tax at Parkersburg, W. Va., was more than \$2,000 below the original estimate for the year.

CLEVELAND

Josephine Baker is bringing out the box-office lines at the RKO Palace looking toward a record week's take. . . . Lessees of the Esquire theatre, 714-seat downtown first-run house have filed a petition in bankruptcy listing liabilities of \$77,647 and assets of \$55,000. Formerly called the Lake and operated by Warners, the Esquire was leased to independent theatre interests in August 1948. . . . Al Smushine of the Advanads will attend the Virginia Theatre Owners convention in Richmond June 18-20. . . . Sylvan Goldfinger of the Teleneus organization states the Hippodrome will continue without interruption when Warners give up the house on July 8. Herbert Scheffel and Alfred G. Burger are the new owners. . . . Following the success of showing "So Long at the Fair" first run at the deluxe neighborhood Fairmount theatre in Shaker Heights, the Mayland, another deluxe neighborhood house, is showing "My Brother Jonathan" first run. . . . Paul Olzeski has sold to his brother John the Rex theatre, Dillonvale, which John has renamed the Dillon theatre. Paul now has the Arcade Theatre in Dillonvale.

COLUMBUS

Return engagement of "Samson and Delilah" at regular prices sparked business at Loew's Broad, giving that house one of its best weeks of the season. Loew's Ohio switched bookings to bring in "Lorna Doone" and "The Texas Rangers," the Palace had "Along The Great Divide" and the Grand attracted considerable attention with "Follow The Sun. . . . Norman Nadel, Columbus Citizen Theatre editor, presented Citizen columnist Ben Hayes and WCOL disc jockey Doc Lemon to World audiences at opening of "Kon-Tiki" which the Citizen has been running serially. . . . Columbus Transit Co., set June 20 as date for stoppage of bus service. . . . Columbus Dispatch has announced amusement ad increases, effective September 1. . . . Miles Auto Theatres ran the "Home-I-Tis" ads, adding the phrase "Come Out and Relax" Academy circuit's Arlington, closed since last summer, was ransacked by an intruder.

DENVER

"The Great Caruso" with "Man from Planet X" goes into its third week at the Orpheum, while "Go For Broke" completes three weeks at the Broadway. Other first runs include "Bullfighter and the Lady" at the Aladdin, Tabor, Webber; "Last Outpost" at the Denham; "Along the Great Divide" with "Man Who Cheated Himself," Denver, Esquire; "Texas Rangers" and "Fury of the Congo," Paramount, and "Thunder Rock" at the Vogue, art theater. "On the Riviera" and "Missing Women" gets a moveover at the Rialto after fine week at the Denver, Esquire, Webber. . . . Fred Brown, Black Hills Amusement Co., film buver and booker, is out of St. Luke's hospital and is resting at home. . . . Frank Sheffield, former Eagle-Lion salesman, now with RKO, succeeding John O'Brien.

DES MOINES

Joseph J. Jacobson, for the last 20 years owner and manager of the State, Davenport, has purchased the Garden, in the next block, from Tri-States Theatre Corp. Mrs. Jacobson will operate the newly-acquired house under the name, the New Garden. . . . About \$40 worth of fireworks were stolen from the Des Moines drive-in shortly before an evening exhibition. . . . G. Ralph Branton, who recently resigned as general manager of Tri-States, has purchased the Odeon and Casino theatres in Marshalltown. . . . Keokuk's new drive-in, the Sky-Lark, is now open. Operated by the Frisina Amusement Co., which owns the two theatres in Keokuk, the Sky-Lark accommodates 600 cars. . . . Don Bloxam, Iowa United Theatres, attended the circus fans convention in Washington, D.C.

DETROIT

Business has returned to normal even though the transit strike continues into its sixth week. "The Great Caruso" continues its housebreaking records at the Adams for a third week. Michigan is showing "Fabiola" and "The Home Town Story." Fox is holding "On the Riviera" and "Tarzan's Peril" for a second week. . . . Francis X. Bushman and Betty Blythe appeared on the Madison stage where "Hollywood Story" is featured. Palms has "Go For Broke," "Sealed Cargo" and "According to Mrs. Hoyle" is in its second week at the United Artists. . . . Nicholas George has named George LaMarre as manager of his Allen Park. . . . The Oliver, a remnant of the Auto City circuit has been sold to a veterans club for use as a meeting place. . . . Sam Carver who came to Detroit from Florida several months ago, is purchasing the Pasadena and the Sheridan from the Auto City circuit. Mr. Carver is establishing a circuit here and has five theatres on his string. . . . Grant Hawkins who left the Irving to go into the drive-in theatre business has been replaced by Charles Travis.

HARTFORD

"The Great Caruso," in a second week at the Loew's Poli Palace, led the pace in hold-over downtown trade. Another holdover was "Along the Great Divide," in a second week at the Warner Regal. Newcomers included "Go For Broke!" Loew's Poli; "The Scarf," Allyn; and "Apache Drums," Warner Strand. . . . Sperie Perakos, district manager of the Perakos Theatres circuit, New Britain, Conn., has been elected district governor of the Order of Ahepa, Greek social-fraternal organization. . . . A number of independent theatres in this territory have dropped adult admissions a few cents for the summer months. . . . Anthony Lataina, assistant manager, Warner Strand, Hartford, is recuperating at his Hartford home from illness. Anthony Casasante, ex-assistant manager, now vacationing in Hartford from Los Angeles is serving as relief assistant manager. . . . Hartford visitors: Ben Rosenberg, district manager, New England Theatres; Jack A. Sanson, Warner State Theatre, Manchester, Conn. . . . Bob Hope and Marilyn Maxwell, headlined a one-day stage show at the State, which closed down following the Hope performance for the summer months, with reopening slated for

Labor Day, according to managing director Ted Harris.

INDIANAPOLIS

Drive-ins have added 17,000 to the seating capacity of the immediate Indianapolis area, allowing 2¼ customers per car, Bill Carroll, secretary of the Allied Theatre Owners of Indiana, estimates. This compares with 38,000 for the city's regular theatres. . . . Tommy McCleaster, 20th-Fox sales manager, is attending the company's sales convention in Los Angeles. . . . Leonard Cantor, 43, brother of Joseph and Morris Cantor and their associate in Cantor Amusements, died after a long illness. . . . The Fountain Square Theatre, leading south side neighborhood house, is asking a 14-day clearance after downtown first runs, instead of the present 28-day setup. . . . Bob Rigsby, former booker for Paramount and Y & W, is now office manager at Lippert. . . . Drive-in operators report business is 25 per cent above last year's.

KANSAS CITY

The four Fox Midwest day-and-date first-runs in Greater Kansas City, Fairway, Granada, Tower and Uptown, are showing "Meet the Invisible Man" and "Under the Gun" "Night Into Morning" and "Father's Wild Game" are at Loew's Midland; The RKO Missouri is showing "The Scarf" and "The Man from Plant X"; the Paramount bill; "Dear Brat". . . . Elmer C. Rhoden, head of Fox Midwest, is attending meetings in Kansas and Missouri of the several districts which are preparing to wind up the "Rhoden Weeks", spring campaign. . . . More heavy rains and floods in Kansas, damaging chiefly farms and lower-lying residence districts of towns affected. . . . The Tower and the Esquire, downtown Fox Midwest theatres in the same block, now provide free parking. . . . Drive-in theatres at Greater Kansas City (and in Kansas) though handicapped by rain, have had two or three frstrate days—and report numerous new patrons.

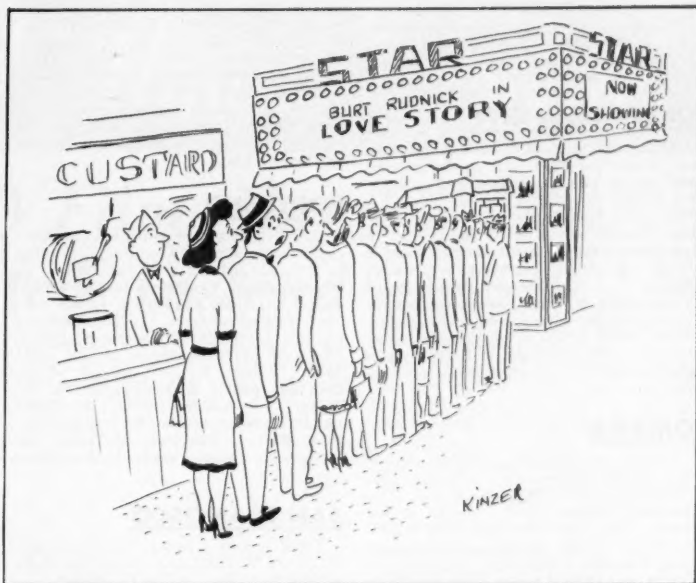
LOS ANGELES

"Fabiola" appeared slated for a strong response from patrons of the United Artists circuit. Other newcomers included "Inside the Walls of Folsom Prison" at the three Warner houses, "Sealed Cargo" at the Pantages and Hillstreet, "House on Telegraph Hill" at the Los Angeles and Chinese group and "The Daring Miss Jones" at the Globe. . . . Pacific Drive-in went first run in 18 of its outdoor houses with "I Was an American Spy". . . . "The Scarf" held forth at the two Paramounts and "The Great Caruso" continued to draw at Loew's State and the Egyptian in a second week. . . . Saul Lebedoff returned from a visit to his Minneapolis theatres with the report that business conditions were considerably better in the Eastern City, at least as regards the neighborhood film houses. . . . Off on a six-week tour of his territory was Bernie Wolf, National Screen Service district manager. . . . Shopping for product and surveying a few local houses were Fred Segal and son from Oceanside. . . . Louis Berkoff, theatre property owner and formerly a foreign film and neighborhood house exhibitor, visited.

(Continued on opposite page)

LOUISVILLE

The downtown first runs included: "The Brave Bulls" and "Santa Fe" at Loew's; "14 Hours" and "Danger Zone" at the Strand; with the Scoop rounding out the new double bills with "Woman" and "Shamed." In with singles the Mary Anderson offered "The Second Woman" while the Rialto featured "On the Riviera." The Brown, with re-releases, offered "Show Business" and "Bombardier." . . . In an effort to boost business, both the indoor and drive-in theatres, appear to be offering the widest selection of programs possible. On a recent Saturday's offering, there were a total of 24 complete features. . . . Out-of-town exhibitors seen on the row recently included: Roy E. Hahn, Gypsy drive-in, Bardstown, Ky.; George Peyton, Griffith, LaGrange, Ky.; A. N. Miles, Eminence, Eminence, Ky.; Don Steinkamp, French Lick Amusement Co., French Lick, Ind.; J. Lynwood Kessler, Alhambra, Campbells-ville, Ky.; Edwin St. Clair, St. Clair, Lebanon Jct., Ky.; George Lindsay, Lindsay, Brownsville, Ky.; and C. K. Arnold, Arco and Melody, Bardstown, Ky. During a recent electrical storm here both the Kenwood drive-in and the Dixie drive-in were forced to suspend operations for an evening due to power difficulties. The downtown first run Loew's theatre here, managed by George Hunt, is having a face lifting with a complete new paint job on the front. Likewise, Allen Bradley's new Ritz theatre.



MOTION PICTURE HERALD

"Now are you satisfied we're not the only ones in the neighborhood without TV?"

MEMPHIS

Warner opened fair with "Inside the Walls of Folsom Prison." Strand played "Davy Crockett, Indian Scout." Loew's Palace showed "Soldiers Three" and Loew's State "My Forbidden Past." . . . MGM staged a trade showing of its "Show Boat" at Loew's Palace theatre to one of the largest groups of exhibitors to ever attend a local screening. . . . Don J. Doherty has leased New theatre, Greenwood, Ark. . . . Strand brought Dennis O'Keefe and Arleen Whelan to Memphis, in connection with the opening of "Passage West." . . . Exhibitors visiting included Roy Bolick, Kaiser; Johnnie James, Cotton Plant; Don Landers, Harrisburg; Moses Sliman, Luxora; W. F. Ruffin, Sr., Covington; W. A. Peel, Rutherford; C. D. McAlister, Grand Junction; Onie Ellis, Mason; Glenn Cardwell, Aurora; Jimmie Singleton, Tyrnza; Douglass Pierce, Pocahtontas; Mrs. R. S. Bowden, Joiner; A. A. Tipton, Manila; Leon Roundtree, Water Valley; C. N. Eudy, Ackerman; J. C. Bonds, Hernando, and Henry Pickens, Steele.

MIAMI

With the national Jaycees in town for convention activities, our local screens were offering the following: "The Brave Bulls," Carib, Miami, Miracle; "The Great Caruso" at Embassy, Variety; "La Traviata" in a return engagement to the Mayfair Art; "The Long Dark Hall," Olympia, with stage show; "The Last Outpost," Beach, Paramount; "Al Jennings of Oklahoma," Lincoln, Town; "Passage West," Florida, Sheridan; "Manon," Colony Art and "I Was a Communist for the FBI" at the Lauderdale Gateway. For the midnight patrons the Town ran "Smuggler's Island" and Paramount had "Best of the Bad Men." . . .

Local staff changes include the following: Milton Langford to manage the Paramount in Palm Beach; Don Martin is now manager or the Dade; Dave Goyen moved up to assume managerial duties at the Shores and Carroll Lowery, manager of the Colony Art, reports a new assistant, Sol Patchen, who was promoted from doorman at the Beach. . . . The Mitchell Wolfsons back from a business trip to New York.

MILWAUKEE

"The Great Caruso" rounded out four weeks at the Towne theatre, some coming back to see it three and four times. At the Fox-Wisconsin "Half Angel" showed after two weeks' run of "On the Riviera." The Palace had "House on Telegraph Hill" and "My Outlaw Brother." The Strand featured its first Milwaukee showing of "Circle of Danger." At the Riverside "Appointment With Danger" was shown. . . . Milwaukee's common council agreed to send an alderman to Washington, D. C., to get information on the Federal Communications Commission's tentative allocation of an educational non-commercial television channel to Milwaukee. . . . James Marlow is the new manager at the Fox Bay theatre in Whitefish Bay. . . . Rudy Koutnik is manager of the Paradise theatre, and Milton Harmon manages the Palace. . . . Warner Bros.' branch office here held a two-day series of screenings at the Alhambra theatre.

MINNEAPOLIS

"Kon-Tiki" is in its third and final week at the World. "Go For Broke" is in its third and final week at the Lyric. "Follow the Sun" is in its second week at the Gopher. "On the Riviera" is in its final week at the Century. Radio City is showing "Dear

Brat." The State is showing "The Scarf." "Along the Great Divide" is at the RKO Orpheum. . . . Boxoffice grosses in Minneapolis are fair, in small towns served by Minneapolis exchanges, business is good. . . . A serious inroad on Sunday patronage is feared if the Minneapolis City Council grants the local street car company its request to reduce service on its lines on Sundays. The local trolley company blames reduced number of riders on TV. . . . Burr Klein, manager of the Star and State theatres, Jamestown, North Dakota, and Fred Schnee, manager of the Hollywood and Unique theatres, Litchfield, Minnesota, were visitors.

NEW ORLEANS

"The Titan" is still clicking at the Avenue. Attendance at other first run situations, with plenty of outside opposition, is keeping up fairly well. . . . Free parking after 6 p.m. is a boon for the Center, with "Cry Danger" going into a second week. RKO Orpheum is showing "Along the Great Divide"; Loew's State has "I Can Get It for You Wholesale"; Saenger, "Passage West"; "Half Angel" at the Joy; "Her First Romance" at the Civic; "You're in the Navy Now" at the Globe and "Samson and Delilah" at popular prices at the Tudor. . . . Alex Gournares of the Roosevelt and Roxy in Mobile and the Rex in Prichard, Ala., returned from a trip to Greece. . . . O. W. Philpot was to open the new Pelican drive-in near Jennings, La., on June 14. . . . Among the visitors were H. Tate, Roxy, Laytell, La.; George Stout, Bee, Krotz Springs, La.; G. E. Fagot, Baton Rouge, La.; W. L. Collais, Webb, Cutoff, La.; W. E. Limroth of Giddens and Rester theatres, Mobile, Ala.; W. C. Sharp, Harlem, Lake Providence, La.; Charles Levy, Ritz, Ham-

(Continued on following page)

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mond, La.; James Thomas, Cave, Delhi, La.; G. B. Elam, Princess and Avon, Winstonsboro, La.; and William S. Butterfield, Teche, Ruston, La.

OKLAHOMA CITY

Eddie Thorne, now Criterion manager and advertising chief, will do the booking and buying plus advertising and publicity for Cooper Foundation theatres here. . . . Movie star John Payne was here for a series of radio and personal appearances in connection with his latest picture, "Passage West." It started Tuesday at the Criterion theatre. . . . The Frontier theatre started a new season of operatic and ballet pictures strictly on the cultural side. This picture policy, which brings in all the outstanding musical pictures produced in Europe, places Oklahoma City in rather exclusive company.

OMAHA

Several Omaha branch managers went to Des Moines last week for a Variety Club outing and Iowa Allied session. . . . Tom Sandburg, Grand Theatre owner at Ravenna, Neb., is on a two-weeks' trip to California. . . . Ralph Goldberg, head of Goldberg Theatres Corporation, and his wife are on an extended trip to New York City. . . . Frank Zimmerer, well-known for his theatre murals in many western areas, visited in Nebraska City, Neb., as an honor guest in the 50-year class of the high school.

PHILADELPHIA

Max Kulik purchased the Crescent and reopened the house on a week-end basis. . . . Herbert Thatcher is the new manager of Warners' Liberty-Tacony, replacing William Lafferty, who left the company. . . . Ben Zimmerman left his post as manager of the Studio to be manager and press agent for the Lincoln drive-in just outside the city. . . . The West Lampeter Township School Board near Lancaster, Pa., added a 10 per cent amusement admission tax. . . . Local 307, IATSE, announced that any independent taking over a former Warner theatre could expect no concessions in the manner of the number of men employed in the booths or in the past scale. . . . Kerry Drive-In, Wilmington, Del., opened last week with film spots on WDEL-TV to advertise the opening attraction of "King Solomon's Mines" and a buffet supper for dignitaries attending the grand opening. Bill Russell is manager with Norm Rossiter his assistant and Jim Ward in charge of concessions. . . . With the opening of the new Hopkins, Wilmington, Del., John O. Hopkins closed his National there for refurbishing. . . . Delaware's House of Representatives defeated a Senate-approved bill which would have permitted the showing of motion pictures outside of incorporated communities on Sundays.

PITTSBURGH

From the excellent to the mediocre were openings here this week. "On the Riviera" got off to the best start the Fulton has had in many months and was held over and that went also for "Go For Broke" in Loew's Penn which racked up far better than average figures. . . . "The Great Caruso" still

goes strong in the Ritz following a run in the Penn. It is now in its sixth week. . . . The Variety Club Tent No. 1 staged an all-night show on television station WDTV and raised almost \$50,000 towards building a new wing for its Roselia Foundling Home Charity. It was a personal triumph for Chief Barker John Walsh, who received valuable assistance from Norman Mervis and George Eby.

PORTLAND

"Kon Tiki" scored in initial week at Hamrick's Music Box. "The Thing" showing at Oriental-Orpheum; "On the Riviera" at the Paramount; "Smugglers Island," Broadway; "Prelude" at Guild. . . . The death was reported in Seattle of Andrew N. Lydon, 73, for 55 years member of IATSE Local 15. . . . Keith Penzold, manager of the Broadway, putting on campaign for "Go For Broke." . . . Booking on the row: Vance and Mrs. Weskil, Colfax; Ed Johnson, Spokane; Earl J. Stierwalt, McCleary; Les Theuerkauf, Tacoma; Walter Graham, Shelton.

SAN FRANCISCO

Top first week grossers: "Go For Broke" at Loew's Warfield and "Inside the Walls of Folsom Prison" at the Paramount. . . . Pictures now playing are "Tars and Spars" and "A Thousand and One Nights" at the Golden Gate, "The Prowler" at the Paramount, "Smuggler's Island" at the Orpheum, "Soldiers Three" at Loew's Warfield, "Hali Angel" at the Fox, "Tales of Hoffman" at the Stage Door and "Orpheus" at the Clay. . . . Fox West Coast Theatres will not renew the Union Oil Company's lease on the parking lot behind the Fox, but instead will hold the space for the convenience of theatre patrons with no charge to be made for parking. . . . Cliff Giessman, who resigned from Blumenfeld's East Bay district management, has been appointed by George Mann to take charge of Mr. Mann's Redwood Theatres. He will headquarter in Eureka. . . . David Bolton, president, Trans-California Theatres, announced the purchase of the 850-car Stadium Auto-movies in San Leandro from Golden State at a price of \$200,000. . . . Other local theatremen acquiring new interests are Irving Ackerman who took over the lease of the 471-seat Silver Palace from Aaron Goldberg Theatres and Ralph Dostal of Lippert Productions, who picked up the lease of the 494-seat Peerless from Mrs. Goldberg, who is giving up all her theatre interests with the exception of the 393-seat Regal. . . . Harry Franklin, Aaron Goldberg executive since 1942, has retired because of ill health. . . . Closed in the interest of economy are the 1,129-seat United Nations (FWC) for an indefinite period and the 1,471-seat Esquire in Oakland (Blumenfeld's) for the summer.

ST. LOUIS

Edward B. Arthur, general manager of Fanchon and Marco-St. Louis Amusement Company-Service Corporation, was named chairman of the public relations committee for the Greater St. Louis Community Chest campaign. Mr. Arthur has been instrumental in publicizing past Community Chest campaigns throughout St. Louis theatres. . . . The world premiere of "Latuke-We Saw

Primitive Man" moves into its fourth week at the Shady Oak, a west end art theatre. It is rumored that RKO will distribute the Edgar M. Quency production on a national scale. . . . For the first time at regular prices Cecil B. DeMille's "Samson and Delilah" came to town. Now playing at the Missouri. . . . Other new programs included "Sealed Cargo" and "I Was a Communist for the FBI" at the Fox and "Santa Fe" and "Lorna Doone" at Loew's State. . . . "Go For Broke" moves over to Loew's Orpheum for a third week after 14 successful days at Loew's State. . . . "The Mating Season," which drew the raves of local critics, moves to the Ambassador for a second week.

VANCOUVER

Fred Lypchuk recently opened his new \$30,000 theatre at Birch Hills, Saskatchewan. . . . Outdoor showmen in town report that grosses are up 25 per cent over last season to date this year. . . . The Roxy theatre at Coleman in the Crows Nest Pass district of Alberta, destroyed by fire last year, has been rebuilt. . . . "On the Riviera" is top grosser at the Orpheum, with "The Groom Wore Spurs" and "I Was an American Spy" also satisfactory at the Fraser and Plaza, day and date. "Father's Little Dividend" held over at the Capitol. Also playing: "Cry Danger" and "Outrage" at the Strand; "Lightning Strikes Twice" and "Man on the Run" at the Cinema; "Rawhide" at the Vogue; "Smuggler's Gold" plus stage show at the Hastings; and a pair of moveovers, "You're in the Navy Now" and "Lucky Nick Cain" at the Dominion. . . . George Clark, for 30 years in the publicity department of Famous Players, fell three floors and died on his way to hospital. He was 57 and a member of Canadian Picture Pioneers and also of the Famous Player 25-year club. . . . Lloyd Muir, former publicity man for RKO, has joined International Film Distributors to exploit "Prince of Peace" in British Columbia theatres.

WASHINGTON

New openings included "Appointment With Danger" at the Warner; "Lucky Nick Cain" at the Metropolitan; "Night Into Morning" at the Capitol; "Hollywood Story" at RKO Keith's; "Fabiola" at the Trans-Lux; "Odette" at the DuPont; and "Ways of Love" at the Pix. Holdovers included "The Great Caruso" for a third week at the Palace; "L'Affaire" and "The Titan" for a third week at the Little; "Happiest Days of Your Life" for a third week at the Plaza and "Tales of Hoffman" for an eighth week at the Playhouse. . . . Carryover for the week was "Go For Broke" at the Columbia. . . . Warner's Beverly, Calvert, Kennedy and Sheridan Theatres will discontinue weekday matinees during the summer months. Saturday and Sunday matinees will still prevail. . . . RKO Keith's made arrangements to show the telecast of the Joe Louis-Lee Savold fight. This was the first use of Keith's newly installed TV equipment. . . . The "Miss Washington" Contest, sponsored by station WWDC, will have three semifinal eliminations, at Glen Echo Park, the Naylor theatre and the Apex theatre. Finals will be conducted on the stage of Loew's Capitol theatre August 13. . . . The Palace Theatre had a sneak preview of "Show Boat," June 11, with "The Great Caruso," finishing a third week.

The Hollywood Scene

Williams' TV Films May Go to Theatres Instead

by WILLIAM R. WEAVER
Hollywood Editor

Exhibitors pressed for product in consequence of the print shortage may be offered relief from a most unexpected source if negotiations in progress between Rene Williams and three undesignated distributors crystallize. The relief will come—of all places—from television!

Rene Williams, a Swiss industrialist who's been financing independent producers in Hollywood since 1940, recently set up shop as a television producer and has completed the first 16 of 260 15-minute television films. Using screen and stage actors, under direction of Hollywood's William Asher, and shooting on 35 mm, Mr. Williams has come up with entertainment ware of a quality so superior to most of what passes for okay in today's television market (if you'll accept the testimony of these not inexperienced eyes) that theatre-minded people who've seen it are telling him the theatre should have first call on it. Television sponsors are telling him the reverse with equal vigor.

To Canvass Markets, Then Come to a Decision

Finding himself thus happily confronted with two choices, and with time on his side in both instances, Mr. Williams is going to canvass both sides of the street. He is going

to take his favorite five of the first 16 subjects (they are O. Henry-type short stories, and the over-all title of his television series is to be "Bits of Life") and tie them together for theatre purposes in a feature to be called "Quintet," a la "Quartet" and "Trio." He is going to book it into a standard theatre, exploit it appropriately, and see what happens. On the basis of what happens, or doesn't, he'll make a deal with a distributor, or he won't, and if he makes such a deal there'll be at least one more picture (presumably the 260 television subjects could be broken down into 52 theatrical films) made available to exhibitors.

11 Pictures Started

Although 11 pictures were started during the week, completion of shooting on 10 others kept the over-all production total at a moderate 30.

Cagney Productions, releasing through Warner Brothers, started "Bugles in the Afternoon," Technicolor, produced by William Cagney and directed by Roy Rowland, with Ray Milland, Helena Carter, Hugh Marlowe and Barton MacLane in principal roles.

"The Tanks Are Coming," Warner, is being produced by Bryan Foy and directed by Lewis Seiler, with Steve Cochran, Philip Corey, Eve Miller and Paul Picerni.

"The Treasure of Franchard," with William Powell, Julie Adams, Charles Drake

and Rosemary DeCamp, went before Universal-International cameras, with Ted Tetzlaff directing, Leonard Goldstein producing.

John Wayne, No. 1 Money-Making Star, went to work in "The Quiet Man," for Republic release, with John Ford directing and Merican C. Cooper producing. Maureen O'Hara, Barry Fitzgerald, Victor McLagen and Ward Bond are in the cast.

"Utah Wagon Train," Republic, is being produced by Mel Tucker and directed by Phil Ford, with Rex Allen, Penny Edwards, Roy Barcroft and Buddy Ebsen.

Arrowhead Productions, independent, launched "Chicago Deadline," produced by Peter Berneis and directed by John Reinhardt, with Dan Duryea, Mary Anderson, Gordon Gebert and Ross Elliot.

Columbia Sends Five Films Into Work

Five pictures were started for Columbia release.

Sidney Buchman Enterprises turned cameras on "Boots Malone," with William Holden, Johnny Stewart, Stanley Clements and Basil Rhuysdael, with William Dieterle directing for producer Sidney Buchman.

Sam Katzman began filming "Purple Heart Diary," with Frances Langford, Judd Holdren, Tony Romano and Larry Stewart, directed by Richard Quine.

Armand Schaefer rolled "Valley of Fire," starring Gene Autry, directed by John English.

Wallace MacDonald started "Corky of Gasoline Alley," with Jimmy Lydon, Scotty Beckett and Susan Morrow, directed by Edward Bernds. Producer MacDonald also started "Chain of Circumstances," directed by Will Jason, with Margaret Field and Richard Grayson in top roles.

THIS WEEK IN PRODUCTION:

STARTED (11)

COLUMBIA

Purple Heart Diary
Chain of Circumstance
Valley of Fire (Gene Autry Prod.)
Boots Malone (Sidney Buchman Ent.)
Corky of Gasoline Alley

INDEPENDENT

Chicago Calling (Arrowhead Pic.)

REPUBLIC

The Quiet Man

Utah Wagon Train

UNIVERSAL-INTERNATIONAL

The Treasure of Franchard

WARNER BROS.

Bugles in the Afternoon (William Cagney Prod.) (Technicolor)
The Tanks Are Coming

FINISHED (10)

ALLIED ARTISTS

Disc Jockey

MGM

The Light Touch (Sicily)

PARAMOUNT

Hong-Kong Pine-Thomas Prod.)
Silver City
The Rage of the Vulture

REPUBLIC

Flight from Fury

20TH CENTURY-FOX
Let's Make It Legal

UNIVERSAL-INTERNATIONAL

The Door
Reunion in Reno

Finders Keepers

SHOOTING (19)

INDEPENDENT

The Green Glove (formerly "The White Road") (Benagoes Prod., France)
Another Man's Poison (Dougfair Corp., England)

MGM

Lone Star
Callaway Went Thataway

Westward the Women (Kanab, Utah)
The North Country

PARAMOUNT

Aaron Slick from Punkin Crick (Perlberg-Seaton)
My Son John (Washington, D. C.)
The Greatest Show on Earth

RKO RADIO

The Las Vegas Story
Androcles and the Lion

20TH CENTURY-FOX

Viva Zapata
The Marriage Broker
The Golden Girl (Technicolor)

UNITED ARTISTS

African Queen (Horizon Prod., Belgian Congo)
The Big Night (Waxman Prod.)

UNIVERSAL-INTERNATIONAL

The Cimarron Kid
WARNER BROS.
Come Fill the Cup
Starlift

See Imports To Japan Cut To 150 Films

The new Japanese restrictions on foreign films probably will set the American quota at 150 pictures. Takejiro Ohtani, president of the Shochiku Company, Ltd., leading producing, distributing and theatre company in Japan, said in New York last week. Speaking through Kenneth Hirose, president of Shochiku Film Enterprises, the 74-year-old Japanese film executive said he would prefer a free market with no limit on imports.

At a luncheon given by Monogram-Allied Artists, Mr. Ohtani and Norton V. Ritchey, president of Monogram International Corp., also announced that Monogram and Shochiku are currently considering a joint venture on a two-version film to be produced in Japan with a U. S. and Japanese cast.

Mr. Ritchey said Shochiku, which recently initiated the distribution of American films with "The Babe Ruth Story," would release six other Monogram and Allied Artists production in Japan in the next three months.

Mr. Ohtani said he and his associates would negotiate for product and study American production methods before returning home via Washington and Hollywood at the end of the month. Accompanying Mr. Ohtani and Mr. Hirose is K. Shirai, a Shochiku producer.

The Shochiku Company produces some 50 pictures a year. In addition to operating 900 theatres, the company produces puppet shows, legitimate plays and "kabuki," traditional classical plays.

Monogram executives at the luncheon included Lloyd Lind, supervisor of exchanges, and William E. Osborne, Far Eastern and Middle Eastern sales representative.

Legion of Decency Approves Two of Three New Pictures

The National Legion of Decency this week reviewed three new films, approving two. The first, "Snake River Desperadoes" was placed in Class A-1, morally unobjectionable for general patronage; the second, "Showboat" was given a rating of Class A-2, morally unobjectionable for adults, and the third, "Murder Without Crime" was placed in Class B, morally objectionable in part for all, because of the "low moral tone" and "suggestive sequences."

L. W. Bowen, Technicolor Executive, Dies at 53

Leo W. Bowen, 53, director of personnel and member of the management committee of Technicolor Corp., died suddenly at his home in Glendale, Calif., June 5 of a heart attack. Mr. Bowen had been associated with the Technicolor organization for more than 25 years.

Short Product in First Run Houses

NEW YORK—Week of June 11

ASTOR: A Day with the F.B.I. Columbia
Family Circus Columbia
Feature: Valentino Columbia

CAPITOL: Quebec Sports Holiday Columbia
Perils of the Jungle Warner Bros.
Merry Mennequins Columbia
Feature: Sirocco Columbia

CRITERION: Chinatown Chump RKO Radio
Feature: Major Leaguers Columbia
Feature: The Redhead and the Cowboy Paramount

PARAMOUNT: Close Decision Paramount
As the Crow Lies Paramount

The Newlyweds RKO Radio
Feature: Hollywood Story Universal-Int.

ROXY: Arrow Artistry 20th-Fox
Goons from the Moon 20th-Fox
Feature: On the Riviera 20th-Fox

CHICAGO—Week of June 11

STATE-LAKE: Sentimental Romeo Warner Bros.
Feature: Go for Broke MGM

SURF: The Popcorn Story Columbia
The French School of Painting AF Films
Feature: Five Columbia

Variety Club Officers Appointed for Year

Appointment of non-elective officers and representatives of Variety Clubs International for 1951-52 were announced this week by Marc J. Wolf, international chief barker.

The following were reappointed: James G. Balmer, ceremonial officer; Nathan D. Golden, heart chairman; A. K. Rowsell, Humanitarian Award chairman; W. H. Lollier, sergeant-at-arms; Sam J. Switow, International representative-at-large.

The following International representatives have been reappointed for another year: William Elson, H. H. Everett, Michael Felt, George Hoover, Elmer Lux, Allan Moritz, Jack Rose, Charles Smakwitz and Harold Stoneman. Jake Flax of Washington replaces Joseph Grant, Julius Schepps of Dallas replaces William O'Donnell, and James O'Neal of San Francisco replaces David Bershon. Mr. Wolf also announced the creation of an International fixers (attorneys) committee consisting of Herman Levy of New Haven, Edward Shafton of Omaha and Ezra Stern of Los Angeles.

Petrillo, Unopposed, Wins 12th Term as AFM Head

James C. Petrillo, running unopposed, was reelected to his twelfth successive year as president of the American Federation of Musicians (AFM) at the closing session of the fifty-fourth annual convention in the Hotel Commodore, New York, last week. Charles L. Bagley, Los Angeles, was returned by the membership as vice-president. The following incumbents of the union's international executive board were also reelected: Herman D. Kenin, Portland, Ore.; Stanley Ballard, Minneapolis; George V. Clancey, Detroit, and Walter M. Murdoch, Toronto. The delegates chose Charles R. Iucci, New York, in a close race with William Harris, Dallas, to occupy the board vacancy created by the resignation of John L. Parks, Dallas.

Paramount Sets Dividend

The board of directors of Paramount Pictures Corporation this week voted a quarterly dividend of 50 cents per share on the common stock, payable June 30, 1951, to holders of record June 22.

Hits Call for Price Data

Government pressure in the matter of price control is costing manufacturers in the theatre equipment and supply field a lot of time and money. Oscar F. Neu, president of the Theatre Equipment and Supply Manufacturers Association, said in New York this week.

He said manufacturers had accumulated a half-dozen or more printed bulletins requiring them to provide information on which a pricing formula for their products may be based.

According to Mr. Neu, the bulletins run into thousands of words printed on 9 x 12 sheets in six and eight-point type. The first consisted of 23 pages broken down into 51 sections. A second has 15 pages in 50 sections and a third four pages in seven sections.

Information which must be filed with the Office of Price Stabilization not later than the first of next month, requires that office records covering all phases of the manufacturer's business during a specific period more than a year ago be examined. All costs, including materials, labor and overhead and all selling prices are involved in the examination.

Mr. Neu said he felt the impact of this Government procedure on his own business, Neumade Products Corp. "There have been repeated calls on our lawyers for their help in interpreting the regulations which seem to be changing almost from day to day," he declared. "Key men in our organization have been obliged to spend a great share of their time for weeks in searching office records to the exclusion of their regular duties. Outside accountants and auditors have been called in. It would be hard to say just what all this has cost us, but it has been a lot."

Theatre Ownership Upheld

The Court of Appeals in Denver has upheld the Cooper Foundation of Nebraska and Mrs. J. M. Harber in their right of ownership and leasing of the Liberty theatre at Oklahoma City, Okla. The court ruled that J. H. Cooper and Pat McGee were not trustees for Warner Bros.

"What the Picture did for me"

Columbia

BODYHOLD: Willard Parker, Lola Albright—Did very well with this, double-billed it with "Renegades." Played Friday, Saturday, June 1, 2.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

LAST OF THE BUCCANEERS: Paul Henreid, Jack Oakie—Very poor business. Had a power shortage that didn't help any. Played Friday, Saturday, June 1, 2.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

LAST OF THE BUCCANEERS: Paul Henreid, Jack Oakie—This picture had lots of action and should have brought in extra business. However, we found a great disappointment—business was very poor. Played Monday, Tuesday, May 28, 29.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

RENEGADES: Larry Parks, Evelyn Keyes—Double-billed this with "Bodyhold" and did very well with the combination. Played Friday, Saturday, June 1, 2.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

Lippert

FAST ON THE DRAW: James Ellison, Russell Hayden—Very good western from a small company that is giving the small town exhibitors what they want.—James C. Balkcom, Gray Theatre, Gray, Ga.

Metro-Goldwyn-Mayer

TO PLEASE A LADY: Clark Gable, Barbara Stanwyck—Those who did see it said it was a good picture. We had a very light crowd for three nights. Very poor business. Small town patronage. Played Sunday, Monday, Tuesday, May 25, 26, 27.—Tom Poulos, Paonia Theatre, Paonia, Colo.

TWO WEEKS WITH LOVE: Jane Powell, Ricardo Montalban—This is just about one of the best we have ever had here. A certain long, tall and lanky singer and dancer sure did capture the fancy of my fans. We want more of him. Small towns need not be afraid of this one. Played Sunday, Monday, May 25, 26.—L. Roche, Vernon Theatre, Vernon, Fla.

VENGEANCE VALLEY: Burt Lancaster, Robert Walker—Beautiful scenery but it failed at the box office. Action by Lancaster and Walker didn't seem to be up to par, or maybe they were miscast. Played Monday, Tuesday, May 26, 29.—James C. Balkcom, Gray Theatre, Gray, Ga.

Monogram

ANGELS IN DISGUISE: Leo Gorcey, Huntz Hall—These Bowery Boys always please my weekend patrons. Played Friday, Saturday, May 18, 19.—James C. Balkcom, Gray Theatre, Gray, Ga.

HOT ROD: James Lydon, Gloria Winters—Another good little picture that is packed with entertainment.—James C. Balkcom, Gray Theatre, Gray, Ga.

LOST VOLCANO, THE: Johnny Sheffield, Marjorie Lord—These Bomba pictures are excellent for double bills. Jungle pictures are naturals for this small town. Played Friday, Saturday, May 25, 26.—James C. Balkcom, Gray Theatre, Gray, Ga.

Republic

OH, SUSANNA: Rod Cameron, Adrian Booth—The poorest weekend in fifteen years. Can't figure it out. Played Friday, Saturday, June 1, 2.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

SUNSET IN THE WEST: Roy Rogers, Estelita Rodriguez—Strange as it seems, Rogers is not popular with my patrons and does not draw average weekend business. Played Friday, Saturday, May 18, 19.—James C. Balkcom, Gray Theatre, Gray, Ga.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

NEW CONTRIBUTORS

The continuing value to all exhibitors of What the Picture Did for Me department of the HERALD is demonstrated anew with the receipt of reports from additional exhibitors. Following are recent new contributors to these columns:

John N. Allison, Vivian Theatre, Carlisle, Ind.
J. E. Elliott, Jr., Cardinal Theatre, Hodgenville, Ky.

B. L. Furpless, Amusu Theatre, Southport, N. C.
Henry Garcia, Jr., Clinton Theatre, Beckmeyer, Ill.

Adaline H. Gawthrop, Linda Theatre, Palatka, Fla.

Francis Gill, Paonia Theatre, Paonia, Colo.

Taylor F. Joyce, Castle Theatre, Pryor, Okla.

James Lansden, Lansden Theatre, Clairfield, Tenn.

Johnny Lawing, Palace Theatre, Gastonia, N. C.

Dale Lee, Wilma and Dream Theatres, Coeur d'Alene, Idaho.

Jim Mueller, State Theatre, Centralia, Ill.

Dennis & Chris Murphy, Vogue Theatre, Sackville, N. B., Canada.

I. Roche, Vernon Theatre, Vernon, Fla.

Sam Sutton, Cherokee Drive-In Theatre, Dalton, Ga.

Curtis B. Willard, Victory Theatre, Losley, Ala.

Keith Wilson, Roxy Theatre, Brampton, Ont., Canada.

Twentieth Century-Fox

ALL ABOUT EVE: Bette Davis, Anne Baxter, Celeste Holm—Excellent picture, fine for larger communities. We did just the average business in our small town. Played Sunday, Monday, Tuesday, May 6, 7, 8.—Tom Poulos, Paonia Theatre, Paonia, Colo.

BIG LIFT, THE: Montgomery Clift, Paul Douglas—This was a good picture and was well liked. We just did average business in this small town. Played Wednesday, Thursday, May 9, 10.—Tom Poulos, Paonia Theatre, Paonia, Colo.

CALL ME MISTER: Betty Grable, Dan Dailey—These two make up a good team. Thought this a little weak for Betty—story has been done before. Played Wednesday, Thursday, May 16, 17.—James C. Balkcom, Gray Theatre, Gray, Ga.

STELLA: Anne Sheridan, Victor Mature—This should be double-billed. Business was poor.—Played Wednesday, Thursday, May 30, 31.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

TICKET TO TOMAHAWK, A—This is fine to bolster up your midweek sag as word of mouth should build this up the second night. Although old by this time, it is still tops in entertainment. Played Wednesday, Thursday, May 30, 31.—L. Roche, Vernon Theatre, Vernon, Fla.

day, Thursday, May 30, 31.—L. Roche, Vernon Theatre, Vernon, Fla.

United Artists

D. O. A.: Edmond O'Brien, Pamela Britton—Good picture for a double bill. It is different. Average business. Small town patronage. Played Wednesday, Thursday, May 23, 24.—Tom Poulos, Paonia Theatre, Paonia, Colo.

WITHOUT HONOR: Laraine Day, Franchot Tone—This isn't anything to brag about. We billed it with D. O. A. and did a fair business. Played Wednesday, Thursday, May 23, 24.—Tom Poulos, Paonia Theatre, Paonia, Colo.

Universal

UNDER THE GUN: Richard Conte, Audrey Totter—This was a very good chain gang picture which was filmed in Florida—very authentic.—Played Sunday, May 30.—James C. Balkcom, Gray Theatre, Gray, Ga.

Warner Bros.

ENFORCER, THE: Humphrey Bogart, Jeff Corey—This attraction gave me a pleasant surprise at the box office. Well received. Played Sunday, May 27.—James C. Balkcom, Gray Theatre, Gray, Ga.

LULLABY OF BROADWAY: Doris Day, Gene Nelson—I think this is the best musical I've played this year. I certainly recommend this as tops in entertainment. Glad to see Gene Nelson get a leading role.—James C. Balkcom, Gray Theatre, Gray, Ga.

OPERATION PACIFIC: John Wayne, Patricia Neal—John Wayne at his best as a submarine officer—excitement plus a good story. Played Monday, Tuesday, May 21, 22.—James C. Balkcom, Gray Theatre, Gray, Ga.

SUGARFOOT: Randolph Scott, Adele Jergens—Very good western that was helped by Technicolor and popular Randolph Scott. Played Monday, Tuesday, May 14, 15.—James C. Balkcom, Gray Theatre, Gray, Ga.

Short Subjects

Metro-Goldwyn-Mayer

JERRY'S COUSIN: Technicolor Cartoon—This is a Tom & Jerry you can't go wrong on. Fine for any program.—Tom Poulos, Paonia Theatre, Paonia, Colo.

SPRINGTIME IN THE NETHERLANDS: People on Parade—Gorgeous. Our booking was especially timely as the town was having a "Tulip Festival." The photography is especially colorful and lovely.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

RKO-Radio

LITTLE HIAWATHA: Disney Cartoon—A cute cartoon. If you want to please the women and kids, play this one.—Tom Poulos, Paonia Theatre, Paonia, Colo.

WOODLAND CAFE: Disney Cartoon—Very good, especially the trombone player.—Tom Poulos, Paonia Theatre, Paonia, Colo.

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 107 attractions and 5,857 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello Meet the Invisible Man (U.I.)	1	33	16	16	2
Air Cadet (U.I.)	—	5	12	5	8
Al Jennings of Oklahoma (Col.)	—	5	11	11	3
†Apache Drums (U.I.)	—	—	3	1	1
Appointment With Danger (Para.)	—	—	15	8	2
At War With the Army (Para.)	65	67	22	6	1
Bedtime for Bonzo (U.I.)	1	14	41	12	17
Bird of Paradise (20th-Fox)	—	—	30	40	13
Bitter Rice (Lux)	18	11	1	—	—
Blue Blood (Mono.)	—	—	3	3	—
Born Yesterday (Col.)	57	46	25	6	2
Bowery Battalion (Mono.)	6	3	2	—	—
Branded (Para.)	11	58	41	6	17
†Brave Bulls, The (Col.)	—	—	—	2	4
Bullfighter and the Lady, The (Rep.)	—	2	—	1	1
California Passage (Rep.)	—	1	7	5	1
Call Me Mister (20th-Fox)	12	45	67	14	1
Cause for Alarm (MGM)	—	1	2	21	34
Company She Keeps, The (RKO Radio)	—	1	8	12	14
Cry Danger (RKO Radio)	—	—	20	25	10
†Dear Brut (Para.)	—	—	4	1	—
Dodge City (W.B.) (Reissue)	—	—	—	6	—
Double Crossbones (U.I.)	—	—	2	9	2
Enforcer, The (W.B.)	3	10	50	26	16
Father's Little Dividend (MGM)	40	48	23	1	—
Fighting Coast Guard (Rep.)	—	1	7	1	3
Flying Missile, The (Col.)	—	1	8	20	25
Follow the Sun (20th-Fox)	—	—	13	5	8
For Heaven's Sake (20th-Fox)	3	10	52	54	48
Fourteen Hours (20th-Fox)	—	—	4	1	7
Franchise (U.I.)	4	31	81	9	4
Gambling House (RKO Radio)	—	1	3	19	3
Go for Broke (MGM)	—	11	2	—	—
Goodbye, My Fancy (W.B.)	—	—	5	—	2
Great Caruso, The (MGM)	4	3	3	—	—
Great Manhunt, The (Col.)	—	—	2	11	7
Great Missouri Raid, The (Para.)	6	16	21	28	5
Groom Wore Spurs, The (U.I.)	—	—	12	11	11
Grounds for Marriage (MGM)	1	5	43	31	32
Half Angel (20th-Fox)	—	3	2	—	—
Halls of Montezuma (20th-Fox)	21	75	49	4	1
Harvey (U.I.)	20	47	82	20	35
Highway 301 (W.B.)	1	4	11	25	4
Horsie (Formerly Queen for a Day) (U.A.)	—	—	2	2	9
I Can Get It for You Wholesale (20th-Fox)	—	14	6	8	2
I Was a Communist for the F.B.I. (W.B.)	—	9	4	2	—

	EX	AA	AV	BA	PR
I'd Climb the Highest Mountain (20th-Fox)	81	33	22	9	5
Inside Straight (MGM)	—	—	4	7	12
Katie Did It (U.I.)	—	—	4	1	—
Kim (MGM)	18	24	51	46	21
Last Outpost, The (Para.)	—	—	6	2	1
Lemon Drop Kid, The (Para.)	2	26	22	30	4
Lightning Strikes Twice (W.B.)	—	—	5	10	11
Lucky Nick Cain (20th-Fox)	—	—	1	9	1
Lullaby of Broadway (W.B.)	1	10	14	16	5
Ma and Pa Kettle Back on the Farm (U.I.)	101	28	8	12	—
Magnificent Yankee, The (MGM)	—	—	—	9	36
Man Who Cheated Himself, The (20th-Fox)	—	—	1	8	16
Mating Season, The (Para.)	—	6	22	48	27
Molly (Para.)	—	—	1	2	7
Mr. Universe (U.A.)	—	—	1	10	7
Mudlark, The (20th-Fox)	—	1	10	30	21
My Forbidden Past (RKO Radio)	—	4	4	7	9
Of Men and Music (20th-Fox)	—	—	4	—	—
Oh, Susanna (Rep.)	—	1	10	4	1
On the Riviera (20th-Fox)	4	1	4	—	—
Only the Valiant (W.B.)	—	4	24	10	4
Operation Pacific (W.B.)	9	45	53	25	6
*Pagan Love Song (MGM)	3	53	71	40	10
Painted Hills (MGM)	—	5	4	5	3
Payment on Demand (RKO Radio)	2	1	24	31	13
Quebec (Para.)	1	—	—	8	5
Raton Pass (W.B.)	—	2	9	13	5
Rawhide (20th-Fox)	—	4	9	3	1
Red Shoes, The (U.A.)	3	24	5	8	12
Redhead and the Cowboy, The (Para.)	—	7	24	11	10
Royal Wedding (MGM)	3	34	25	38	7
Samson and Delilah (Para.)	16	29	13	2	4
Santa Fe (Col.)	4	2	15	26	—
Second Woman, The (U.A.)	—	—	6	9	13
September Affair (Para.)	1	10	38	30	3
Seven Days to Noon (Distinguished)	1	—	—	10	8
Sierra Passage (Mono.)	—	1	5	1	1
†Smuggler's Island (U.I.)	—	1	1	1	1
Soldiers Three (MGM)	—	6	8	10	8
Stage to Tucson (Col.)	—	5	14	7	2
Stars in My Crown (MGM)	96	47	93	23	—
Steel Helmet, The (Lippert)	21	41	36	9	4
Storm Warning (W.B.)	2	10	20	27	7
Sugarfoot (W.B.)	—	36	53	6	—
Sword of Monte Cristo (20th-Fox)	—	1	1	5	1
Target Unknown (U.I.)	—	—	10	16	4
Tarzan's Peril (RKO Radio)	—	3	15	17	1
Thing, The (RKO Radio)	14	9	4	1	1
Thirteenth Letter, The (20th-Fox)	—	—	6	10	13
Three Guys Named Mike (MGM)	4	19	46	20	5
Tokyo File 212 (RKO Radio)	—	—	—	1	3
Tomahawk (U.I.)	4	50	37	2	1
Under the Gun (U.I.)	—	—	4	1	—
*Undercover Girl (U.I.)	—	1	3	9	6
Up Front (U.I.)	3	32	36	8	19
Valentino (Col.)	1	6	8	9	18
Vendetta (RKO Radio)	—	1	3	7	16
Vengeance Valley (MGM)	1	26	46	25	8
Watch the Birdie (MGM)	1	25	75	23	12
Yank in Korea, A (Col.)	—	6	7	5	3
You're in the Navy Now (20th-Fox)	—	9	8	8	1

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

Let's Work Together for Our Best Interests

LYNN FARNOL, who heads the Joint Public Relations Committee for the Motion Picture Industry in New York City, representing 500 local theatres, called the first of a series of luncheon meetings last week, and it was a pattern we can follow throughout the country. Any town that has five or more theatres, under two or more managements, can do as well. It's the cue, and the key, to cooperative enterprise.

This meeting introduced two speakers to a group of theatre men and trade press representatives. The first, Victor Ratner, spoke for Macy's, the biggest department store in the biggest city in the world, and every word he said was proof that you can do it, on Main Street, in your town, with your department store. That's how practical and sensible it is, to work together.

The new policy of Macy's in New York will be to pick a picture of the month and to put it in their advertising. They have a preferential advertising rate and they intend to sell metropolitan newspapers on the value of a tie-in with the movies. That's Co-operation, with a capital "C." They also propose to sell the idea, in their paid space, of "taking your wife to the movies" on a "she deserves the break" basis. Convince her the honeymoon is still on!

Macy's, in New York, will concentrate on "a common liking for pictures"—on transportation problems and on contact with civic and educational groups, to create a new selling approach for movies, "in as exciting a way as we can."

The other speaker, Charles Beck, of the Board of Education of the City of New York, told of sets of four museum exhibit cases, which are being rotated through 54 academic high schools in the city. Now, thanks to Lynn Farnol and the Joint Public Relations Committee, one of each in these sets of four is devoted to a current motion picture, playing in neighborhood theatres, or soon to be. Mr. Beck says these exhibits have great educational value, and that the students see and learn a lesson from them,

TIME TO COOPERATE

Nate Wise, Quigley Award winner and ring-leader in the fine art of exploitation in Cincinnati, points the way towards still more cooperation with local business men, commenting on the ten-week series of weekly newspaper advertisements which have been jointly sponsored in the Ohio city by downtown restaurants and key theatres. A half page of restaurant ads which appeared recently in the *Cincinnati Enquirer* is building business for the eating places, and for theatres that hope to bring the family downtown.

"This has been one of those promotions where it's impossible to compute the benefits," says Maurice White, president and general manager of Mid-States Theatres, operating in Kentucky and Ohio, "but we know it has been helpful in getting people downtown, for a good dinner and a good movie, and that's certainly a move that we want to encourage. We are working with the newspapers on a similar program which will tie in and still further boost the fine promotional effort."

Nate Wise is quoted as saying, "Every phase of downtown business benefits when a group such as these restaurant operators get together on a fine advertising campaign, and we are certain it has helped business in RKO's downtown houses." In the *Enquirer* campaign, cooperative ads for 13 to 16 restaurants are grouped around a center panel in which the pleasure of a "night out" for the entire family is the dominant selling approach.

and so can we. A lesson in public relations, taught by a master in the craft, and shown to you, as ways and means to protect our industry against competitive inroads, and to keep the movie-buying public in attendance, at the point of sale.

Q Wallace Bruce, manager of the Fox theatre, Lyons, Kansas, tried a change of pace in his advertising that paid off and created a brand-new selling approach for "Two Weeks With Love," which was prompted by necessity. After the so-and-so opening, it seemed to him that he ought to find a way to tell his patrons about the picture they were missing. So he sat down to his advertising typewriter, and composed a letter for publication.

"What's the matter, Lyons?" he asked. "Last night we opened one of the finest family movies we have had in a long time, but we only had half a house, when we should have turned people away. Yes, I know it rained, but it's still raining this morning, and don't let anything keep you from seeing this grand picture." Signed by the manager, it delivered results at the box office. They just didn't appreciate their luck.

Q Letters and wires tell of the arrival home of our Quigley Award winners, after their trip to New York. Charlie and May Doctor were welcomed in Toronto by executives of Famous Players Canadian Corporation, and tendered a luncheon at the King Edward hotel. Charlie received a special bonus from his company, with the applause of Toronto's film and theatre men. The *Canadian Film Weekly* credits him with winning "The world's greatest showmanship prize, the Quigley Grand Award."

J. P. Harrison writes us a splendid letter from the Campus theatre, Denton, Texas, containing all the details that he promised to send of his showmanship, which is truly something new and different. He modestly claims there's nothing new in this business, but he provides a new approach in small town showmanship. He says, "Here I am back in my little college town, with my garden, my bird dogs, my chickens and my old friends, after a wonderful visit with many fine hosts."

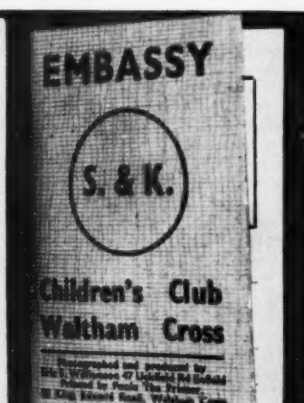
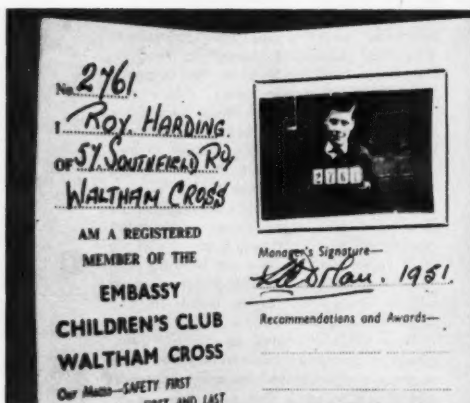
—Walter Brooks

British Showmen Prove the Point

THERE'S SOMETHING GOOD NATURED about exploitation in England, but it's always practical promotion, and you can be sold right into your theatre seat with such pleasant selling approach.



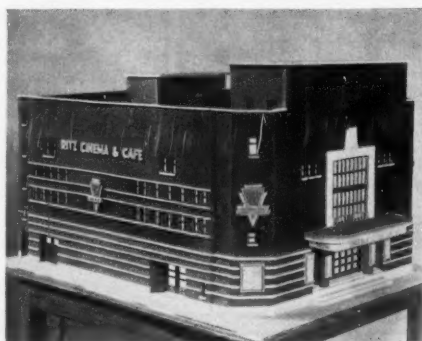
At right, R. S. Brand, manager of the Ritz cinema, Southend-on-Sea, caught an amusing street conversation between his "Red" Indian ballyhoo for "Tomahawk Trail" with a typical British Bobby; and at left, Harold Shampian, manager of the Blue Hall, Islington, proves that the Admiral was indeed, a Lady, wearing a uniform worth 150 pounds, with epaulettes and braid of real gold.



A photo of the excellent "passport" identification card which L. A. Dolan, manager of the Embassy cinema, Waltham Cross, supplies to 3,000 members of his Children's Cinema Club.

And believe it or not, the model theatre, at right, is a real cake, baked by an ambitious baker as lobby display for Edward Frankham, manager of the Ritz cinema, Oxford.

At left, two examples of lobby cards, also from the Blue Hall, Islington, which sell the idea of patrons' requests for popular records, and of 'phoning in for program information.



J. J. Parker Manager In The News

It's news when we get a showmanship letter from any other than Jack Matlack of the J. J. Parker Theatres in Oregon, and it is good news to read the description of showmanship campaigns entered by Kenneth "Bud" Anderson, city manager for Mrs. Parker's Liberty theatre in Astoria, Ore. He's only been there since January, and we think he's apt to become another Matlack, after the Quigley Awards.

Four pictures are contained in his outline of good stunts. For "711 Ocean Drive" he contacted the Chief of Police and had a squad of off-duty patrolmen escort the print of the picture directly to the projection booth—thus building the exploitation theme "filmed under police protection," for the benefit of newspaper photographers. On "The Kansas Raiders" he swung a very practical dummy by his neck from the man's noose thrown over the top of the marquee, and it surely looked as though the raiders had been by, and the sheriff had caught up with them. Entire cost of this attention-getter was \$5 and he says he could not have gotten more advertising with a flock of 24-sheets.

For "Up Front" he borrowed the life and drum corps of Clatsop County Post No. 12 of the American Legion and that brought the sponsorship of the Legion and all veterans for the picture. A local firm gave an award to the Legion for their Youth and Civic Achievements which was broadcast to the entire county. "We did tremendous business, with a waiting line three abreast a block and a half long, which is unheard-of here." And on "Mr. Music," the celebration of National Music Week provided the cue. Seven leading citizens, all prominent in musical circles, were chosen to pick "Mr. Music" for the city and county. A luncheon was held, and the Chamber of Commerce enlisted, with a plaque furnished by a leading jeweler. Selection and presentation were made from the stage of the Liberty theatre, with full cooperation from radio station KVAS. Total cost was \$30 and the contest became a topic of the hour, with good business and good public relations resulting.

"Miss Air Cadet" Makes A Hit in Syracuse

Charles E. Graziano, manager of Schine's Paramount theatre, Syracuse, had a happy inspiration when he asked co-eds of Syracuse University to pick "Miss Air Cadet" at the "Scabbard & Blade" fraternity dance, and as their selection she also became "Queen of the Ball." And was equally popular with the Air Force and local newspapers. Fliers from Hancock Field enjoyed both the publicity and the attractive company. One look at Miss Doris Stefan in news pictures shows just what we mean.

SHOWMEN IN ACTION

Matt Saunders, manager of Loew's Poli theatre, Bridgeport, thanked his patrons for their compliments for "The Great Caruso" in a signed ad which admitted that some had been back to see the picture three times!

Clint Wincholt, manager, of John Hamrick's Liberty theatre, Seattle, had an unusually effective tieup with local Nisei veterans of the 242nd Regimental Combat Team, as a build-up for "Go For Broke."

Ted Davidson, manager of Warner's Ohio theatre, Lima, Ohio, turns in a great campaign on Mario Lanza and "The Great Caruso" as an entry for the Quigley Awards.

Mike Piccirillo, in Hartford, Conn., persuades nearby merchants to print their address in display ads as "one block south of the Rialto theatre" which is establishing both location and motivation.

Sid Kleper, manager of Loew's College theatre, New Haven, got a big play with "Pocketbooks" as exploitation for "The Brave Bulls." The publishers posted the town with placards.

176 theatres in the metropolitan area of Greater New York have entered as contenders in RKO's \$1500 showmanship contest, to prove they can provide exploitation in prize-winning brackets for "The Thing."

R. C. Jensen, manager of the Majestic theatre, Madison, Wisc., took advantage of a school holiday to promote a costume street ballyhoo for "Copper Canyon." The kids loved it, and want another assignment.

Julius Lammi, manager of Warner's Uptown theatre, Cleveland, has been conducting an amateur talent hunt in cooperation with local station WJMO.

Sol Sorkin held an "Ava Gardner Double Contest," as promotion for "My Forbidden Past," at the RKO Keith's theatre, Syracuse. Look-alikes were given newspaper and radio build-up.

Bob Rhodes, manager of Shea's Colonial theatre, Akron, Ohio, followed through with a strong drive for "Follow the Sun" to attract local golf enthusiasts.

Francis Gill, manager of the Paonia theatre, Paonia, Calif., has something worth copying, if not copyrighting, in his children's "Moviesta" which is Spanish for Kiddie Show.

Phil Lentz, manager of the Palace theatre, Jacksonville, Fla., employed the stunt of having a fragile female sit alone in the theatre at midnight for a solitary preview of "The Thing," and then give out with a newspaper interview.

Charles Graziano, manager of Schine's Paramount theatre, Syracuse, submits his campaign on "Follow the Sun," which features a sidewalk putting contest on a lobby green, especially designed for 20-foot putts.

Jack Foxe, publicist for Loew's Washington theatres, introduced Esther Williams in person to more than 800 top-brass military and government leaders at the premiere of "Go For Broke" at the Capitol theatre.

Interesting use of a by-line newspaper writer's comment on drive-in theatres in the Atlanta Constitution placed as cooperative advertising by Fred Coleman, of the Fairfax theatre, East Point, Ga., and Walter Myers, of the Dixie Drive-In theatres, Atlanta, Ga. It's good humored, convincing argument for taking the family to the movies.

We'd Like To See This Picture



John Davis, managing director of Circuits Management Association, chats with Maurice Cheepes, manager of the Troxy cinema, Stepney, Miss Watling, supervisor of the Astoria, Briston, Mrs. Tyler, cashier of the Odeon, Kensington, and F. Manyham, doorman of the Leicester Square theatre, London, at a showing of the C.M.A. training film, "This Way Please" which we would like to have the privilege of reviewing for Round Table members.

Bill Brown Likes The Mid-West

William (Bill) Brown, who moved from Loew's in New Haven to take over at the Majestic theatre, Evansville, Ind., on the first of May, submits his first complete campaign as an entry for the Quigley Awards in the second quarter, and says he likes his new surroundings. For "Air Cadet," he really had the town in his pocket. The Air Force Recruiting Service put him in the middle of exploitation that money couldn't buy, and literally plastered the business section with 30x40's. And, to keep the Army and the Navy both happy, he played "Operation Disaster" on a double bill, and for that, got double cooperation.

Cyrano Comic Book For Exploitation

Curtis Circulation Company, who handle the distribution of The Saturday Evening Post, the Ladies Home Journal and many other top magazines, with an organization that covers the country, are handling the distribution of a cartoon book for grown-ups on "Cyrano de Bergerac," as part of exploitation planned for the picture by United Artists. The book itself is impressive, even if you don't read comic books (and you may acquire the habit with this one!) Almost 15,000 samples have been sent to every theatre in the country, to suggest tieups, and over 500,000 copies have been sold on news stands prior to the release of the picture. This means that the eventual print-order will run into millions.

Excellent House Program From Ottawa Theatre

Fred G. Leavens, manager of the Elmdale theatre, which we take to be a neighborhood house in Ottawa, Ontario, sends samples of his excellent house organ and monthly program, "Showtime," which has more than ordinary merit, as showmanship and salesmanship. It has eight pages, double-fold, with the four inside pages all pure reading matter, in magazine style. The four back pages are the monthly program, so you can hang it up and read the list of attractions for June. It's printed in black-and-white on coated paper, very neat and professional in appearance. Fred says the newsworthy contents of the magazine pages create reader interest and that the issue is more apt to be carried home and kept for reference. It's a fine job, with attractive front cover and good editorial content.

Code Numbers for Doctors

Charlie Poorman, manager of the Pottsville Drive-In theatre, Pottsville, Pa., issues code number to doctors, who can thus be paged over the loud speaker system without attracting undue notice. Some 80 doctors now take advantage of the anonymous call service, and prescribe drive-in theatres for mental relaxation.

Good Newspaper Relations

Irving Hillman, manager of the Empress theatre, Danbury, Conn., hit by-line column of Alan Widem in the Hartford Times with good story of his public relations efforts.

H.S. Borland An Explorer

Besides being one of the most able showmen in our Round Table membership, Hugh S. Borland, manager of the friendly Louis theatre (last run pictures, in the heart of the Negro district, on the south side of Chicago) is entitled to a special pen of praise from this pillar for being an explorer, the discoverer of more new things, in his orbit, than many others who occupy more prominent places for observation.

Now he comes up with one of his typically concise showmanship manuals, entered in the second quarter for the Quigley Awards, on the subject of "Clean Up Week" and contained in it is a fine eight-page folder, entitled "A Clean Clean House" which he obtained from the Cleanliness Bureau of the Association of American Soap & Glycerine Producers, Inc., New York.

But Hugh gave this splendid booklet away, during his "Clean Up Week" in Chicago, and we personally doubt if any other theatre managers, anywhere, ever heard of it, any more than we had. A swell job, a wonderful give-away, and a fine tieup with excellent cooperation, for good community relations, by a friendly theatre, with a very wide-awake manager, always on his toes.

He Stole Some Publicity

Jim Carey, manager of Loew's theatre, Evansville, proved a super-sleuth when he grabbed an imposter who registered at a local hotel as "Bill Mauldin"—and it wasn't planned publicity for "Up Front" either.

ACKNOWLEDGEMENT

The Round Table acknowledges with thanks this nice letter from Canada. It's something to build lasting friendship. And they're great showmen!

Famous Players Canadian Corporation
1200 Royal Bank Bldg.
Toronto, Canada

Dear Walter,

A few words of thanks for all you did to make the visit of Charlie and May Doctor a memorable one—an experience they will always remember.

The reception they were given in New York was one they will never forget. More importantly, their visit will do much to stimulate showmanship on this circuit. Most of our men are fired with ambition to go after the Quigley Award.

Charlie and May wanted to visit Niagara Falls on their way home, and after realizing their ambition, were guests of honor at a luncheon given by our company, attended by all the leading figures of the industry here.

Thanks again to Mr. Quigley and to our hosts for all they did to make their visit the great event it was.

With kindest regards,

Sincerely yours,

JAMES R. NAIRN
Director of Public Relations
and Advertising

National Pre-Selling

RUDY LEE, six-year-old star of United Artists' "Queen for a Day" has been selected as "Child of the Year" in conjunction with the celebration of Children's Day on June 9, it was announced by George J. Hecht, publisher of *Parents' Magazine* and chairman of the Children's Day National Council. Details of the award are carried in the June issue of the magazine, currently on newsstands. Official presentation of the silver cup was part of the Mutual Broadcasting System's Coast-to-Coast "Queen for a Day" broadcast. The motion picture, based on three short stories by Dorothy Parker, Faith Baldwin and John Ashworth, has also been selected by *June Cosmopolitan* magazine as the best drama of the month, and cited by Luella Parsons for qualities which she says make the film a standout.

David A. Lipton, vice-president in charge of advertising and publicity for Universal Pictures, who is in New York for a series of conferences on promotions for coming attractions, states that his company, in 18 months, has sent 70 different stars, featured players and personalities, either singly or in groups, to 117 different key and sub-key cities and towns to support promotion campaigns on 29 different pictures. Universal's young stars Piper Laurie and Tony Curtis, are on the second lap of their 16-city personal appearance tour. During their week in New York, the pair met a stiff schedule of television and radio appearances, newspaper, magazine and syndicate interviews. Next stop: Boston.

More than 1,500 spot announcements will be heard over 154 radio stations in an extensive campaign for the promotion of Paramount's new picture, "Ace in the Hole" as a result of a tieup effected with Royal Desserts. The one-minute spots feature Jan Sterling and sign off with a reference to local playdates. Scheduled for July, the cooperative campaign will be supplemented with special packaging to carry Miss Sterling's picture on millions of boxes of Royal Desserts. Jerry Pickman, national director of advertising-publicity for Paramount, has announced a huge campaign of national advertising for the company's new product. "It is our intention," he says, "to make every moviegoer in the country, as well as every exhibitor, conscious of our product with concentrated pre-selling long before and current with theatre playdates."

National magazine advertising on Paramount's "Ace in the Hole" will appear in *Movie Life* and *Movie Stars' Parade*, out June 5th, *Photoplay*, *Modern Screen* and *Screen Stories*, out June 8th, *Photoplay* and *Movieand*, out June 10th, *Screenand* and *Silver Screen*, out June 11th, *Movie Story* and *Screen Guide*, out June 15th, the *Saturday Evening Post* for June 27th, *Collier's* for June 29th, *Look* magazine, dated July 3rd, and *Life*, dated July 6th. The campaign is tied in with an elaborate pre-selling packet of promotional aids which has been supplied as a portfolio for the use of field men and first-run theatres.

The new *Look* magazine, next on the stands, will carry a feature article, "Music with Muscles," starring Mario Lanza and giving intimate at-home shots of MGM's "Great Caruso" in action and behind the camera. The stocky, thirty-year-old truck driver has show business gasping at the phenomenal business done with his latest picture, and the bonanzas surprise, flatter and delight him. He prides himself he is "a man's singer," but that isn't quite the way it is working out at the box office. The ladies are building up matinee intake to new highs.

As part of the wide-spread, intensive campaign on "Happy Go Lucky," which is rated by English critics as the best musical film ever made in Great Britain, advertising space will be taken by RKO-Radio Pictures in *Life*, *Collier's*, *Saturday Evening Post* and *Look* magazines, to reach a total of 15,544,000 readers as a pre-selling approach for the picture, starting July 16th and running through August 14th. The Technicolor film stars David Niven, Vera-Ellen and Cesar Romero, and was produced abroad by N. Peter Rathvon.

Over 100,000 copies of the brochure on Walt Disney's "Alice in Wonderland," prepared by Arthur DeBra, director of the community relations department of the MPAA, have been delivered to superintendents of principals of high schools throughout the United States, and requests for additional copies are received in every mail. Mr. DeBra is using the booklet to illustrate his current series of lectures on the subject of movies and community interest. He recently spoke before an audience of 2,000 at the convention of the General Federation of Women's Clubs in Houston, Texas, and the annual meetings of the Cleveland and St. Louis Motion Picture Councils.

An estimated 500 TV appearances over local and network shows, are scheduled for the three different kinds of pre-selling talent planned by 20th Century-Fox as promotion for "David and Bathsheba." Ingenious is the word for it, for they have "Goliath" in person for the children and teen-agers, Francis X. Bushman in person for wives and romantic females, and "Six Harem Wives" in person, for you-know-who. It is "figgered" that the "Six Harem Wives" will prove the power of television in providing the proper selling approach for those who prefer plunging necklines to most other electronic results on the air.

The greatest mass introduction of new faces in the history of RKO Pictures will take place within the next few months during the filming of "High Heels" and "Girl Gangs." A nationwide talent search has been under way through a cooperative tieup with *Modern Screen* magazine, and from 18,000 entries received, ten will be selected for principal roles in "High Heels"—a Wald and Krasna production. Irving Starr will use 30 teen-age boys and girls in "Girl Gangs," with more than half of them playing major roles, and others will be recruited from various high schools as "atmosphere" for the *Cosmopolitan* magazine story.

Paramount has arranged what amounts to a perpetual tieup with the Hallicrafters Corporation, manufacturers of radio and television sets, which may easily be of continuous value to managers in the field, by way of an established contact. The original tieup was for "The Matinee Season" and proved so very successful for Hallicrafters Corporation that their promotion department registered a desire to go along with similar stunts in the future. Currently, Paramount's "Ace in the Hole" is next on the list, and Paramount's field men throughout the country have been alerted to take advantage of the tieup at the local level.

Universal International has launched a comprehensive pre-release promotion campaign on "Francis Goes to the Races" on six network and television "give-away" programs designed to reach an estimated weekly audience of 45,000,000 over the next four to eight weeks. The programs are "Stop the Music," ABC; "Remember the Date," NBC-TV; "Chance of a Lifetime," ABC-TV; "Okey, Mother," DuMont television, and "Ladies' Fair," MBS radio. The picture will be released early in July, with a world premiere to be announced.

Hundreds of requests from showmen are flooding into 20th Century-Fox from all over the country for the six different free recordings to plug "On the Riviera" in radio spots and on disc jockey shows. More than 350 transcriptions have been sent, and as long as the supply lasts, subsequent run theatres may obtain the records upon application to the Pressbook Editor at 444 West 56th St., New York City.

Leon Bamberger is sending out 700 personal letters over the signature of Robert Mochrie, sales vice-president for RKO Radio Pictures, to the secretaries of leading tennis clubs throughout the country as a pre-selling campaign for "Hard, Fast and Beautiful" which is the story of a young tennis player who is groomed into international stardom by her scheming, socially and financially-minded mother and a smart promoter. Mochrie's letter requests the publicizing of the film to tennis club members.

As an innovation in the field of motion picture fashion promotion, Paramount will produce a seven-minute, 16-millimeter fashion show film in a fourway tieup for the new Hal Wallis production, "That's My Boy," which stars Dean Martin and Jerry Lewis. The film will contain clips of the new picture and will serve as a "trailer" in more than 100 department stores, as well as fashion schools and television tieups. The promotion is set with *Photoplay Magazine*, *Carolyn Fashions*, and the Kirby-Block stores, on a nation-wide basis, with Paramount field men cooperating with theatres in local playdates.

Roy Rogers, Dale Evans and manager Art Rush, of Roy Rogers Enterprises, will attend two regional meetings with manufacturers of their licensed products in Chicago and New York this week. Highlight of the meeting will be the screening of a specially prepared 30-minute film on the careers of Roy Rogers and Dale Evans, prepared for commercial audiences.

To impress exhibitors with the tremendous box-office potentialities of Billy Wilder's "Ace in the Hole," Paramount has prepared more than 15,000 special bulletins containing the rave trade paper reviews on the picture and is circulating these direct to theatres at the point of sale, as material to be quoted in newspaper advertising. The national publicity and exploitation campaign for the picture will be kicked off with a triple world premiere of the film at the Kimbo, State and Sunshine theatres in Albuquerque, N. M., on Thursday of this week.

OUTDOOR REFRESHMENT SERVICE from Coast to Coast over 1/4 Century

SPORTSERVICE CORP. 1000 N. W. 10th Ave. MIAMI, FLA. 33136

Refreshment Service for DRIVE-IN THEATRES

THEATRES WISE REALIZE

FILMACK SPECIAL TRAILERS

... CAN'T BE BEAT FOR SHOWMANSHIP SPEED and QUALITY

CHICAGO 1327 S. Wabash

NEW YORK 630 Ninth Ave. Film Center Building

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED: THEATRE MANAGER FOR ILLINOIS location. Applicants interested in training under G.I. Bill also acceptable. Give experience, salary expected, marital status and photo first letter. BOX 2569, MOTION PICTURE HERALD.

WANTED: FOR PERMANENT POSITION. Capable theatre manager, age 25 to 40. Must have thorough knowledge of business and be willing worker. COLUMBIA AMUSEMENT CO., Box 510, Paducah, Ky.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

1250 IDEAL FULLY UPHOLSTERED SLIDE-back chairs. Excellent condition. Inspection, price, details at AMERICAN THEATRE EQUIPMENT CO., 465 N. High St., Columbus, Ohio. Direct Long Distance LD-354.

KROEHLER PUSH-BACK CHAIRS, PRACTICAL new, 550. Photo and prices upon request. Other chairs in stock. ALLIED SEATING CO., 234 W. 44th St., New York 18.

WHY WORRY ABOUT NEW CHAIRS? OUR rebuilds will serve your purpose and save you plenty. 293 rebuilt Andrews inserted panelback spring cushion, \$4.95; 223 rebuilt late International fully upholstered with spring edge cushions, \$8.95; 1400 Ideal Slidebacks, like new, \$19.95. Send for latest Chair Bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviola, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

MOVIOLA 35MM. COMPOSITE SOUND, \$695; Bell & Howell 35mm. Step Printer, \$995; Bridgematic negative-positive developing machine, \$3,000 value, \$1695; Hallen synchronous magnetic recorder, late type, \$1295; 5000W Sunspots on stands, \$77.50; Maurer Camera with magazine, 2 motors, less dissolve, \$2950; Maurer BM 16mm Recorder, 4 posimeter, noise reduction, power supply, etc., \$4000 value, \$2495; new 35mm. continuous sound and picture printers, \$995; Sensational New Brigamatic Jr. 16mm. developing machines (plus tax), \$1000; Dupre reduction printer 35/16mm. sound w/generator, \$7500 value, \$2995. We pay cash for used equipment. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAGE SHOW

NOW IS THE TIME TO FIGHT YOUR SUMMER box-office slump by booking an established stage musical comedy company on stock run basis along with your feature film policy. It's a real bet! Try it! Available now for booking through Pennsylvania, New Jersey, New York and New England States. Wire or write, INDEPENDENT THEATRICAL ENTERPRISES, 113 W. 42nd St. (Room 200), New York City.

USED EQUIPMENT

BUY NOTHING! COMPARE OUR PRICES FIRST! Look here! E-7 mechanisms, excellent, \$750 pair; 2 unit electric ticket registers, rebuilt, \$135; 3 unit, \$165; Griswold Splicers, \$14.75; spring seats, good clean, \$3.50; Ballantyne Soundheads for Powers, rebuilt, \$225 pair; Holmes Educators, complete, rebuilt, \$325; aluminum reels, \$1.25; rewinders, \$5.25 pair; What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

HIGH-INTENSITY GENERATORS AT LOW prices. 50/100 amp. 3-phase rebuilt like new; Roth Aciodector, \$395; Hertner Transverter, \$625, including rheostats and control panel. Rebuilt Holmes dual 35mm. outfits, \$605. Rebuilt Baby Strong arcs, rectifiers, \$395 pair. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

WHITE PLASTIC SCREENS 35c FOOT; RECTI- fier bulbs, 1500 hour guarantee, \$4.75; 60 ampere rectifiers, \$295 a pair; 18" magazines, set of 4, \$115; Photocells, first quality, \$4.75; parts for Simplex 30% off. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

PLAY UP YOUR ATTRACTIONS WITH TEM- pered Masonite Marquee Letters—all sizes and colors: 6", 35c; 8", 58c; 10", 60c; 12", 85c; 14", \$1.25; 16", \$1.50. S.O.S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

IMPROVE YOUR THEATRE AT LOW COST. Automatic Curtain Controls, special \$99.50; Curtain Tracks, \$2.19 ft.; stage settings, \$27.50; Jensen heavy-duty 12" PM speakers, \$18.95; Rectifier Bulbs, 15 amps., \$4.59; 6 amps., \$2.95; Coated Lenses, \$100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

S. O. S. IS DRIVE-IN HEADQUARTERS. HERE'S why: Standard & Super Simplex, DeVry, Superior, Holmes, Weber available for 200 to 1000 cars from \$1595. Easy payment plan. Screen paint, \$6.50 gal.; Amplifiers, all sizes, \$295 up; Marquee Letters, 35c up. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

THEATRES

PROFITABLE AIR-CONDITIONED THEATRE for sale or lease. Full particulars from owner. Write BOX 6156, Jacksonville, Fla.

POSITIONS WANTED

\$10,000—EXECUTIVE SEEKS POSITION—PRO- ficient in all phases of theatre business. BOX 2570, MOTION PICTURE HERALD.

PRINTING SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

VENTILATING EQUIPMENT

FOR SALE—WASHED AIR SYSTEMS, COM- plete. Sizes 101 through 108. Perfect condition; ready for installation. MALCO THEATRES, INC., Purchasing Dept., P. O. Box 2853, Memphis, Tenn.

HEAVY-DUTY BUCKET BLADE EXHAUST fans at last year's prices: 12", \$25.50; 16", \$37.50; 18", \$45.50. Prompt deliveries all sizes. Blowers and Air Washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddie shows. Large variety, latest newspaper editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, \$2.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

BOOKS

MAGIC SHADOWS—THE STORY OF THE OR- igin of Motion Pictures by Martin Quigley, Jr., Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Massachusetts Enlists Theatres in Civil Defense

Governor Paul A. Dever of Massachusetts last week created a committee of theatre owners and managers to work with the state's Defense Council. The Governor appointed the following showmen to the civil defense committee: Martin J. Mullin, presi-

dent of New England Theatres, Inc., chairman; Norman Glassman, the Rialto theatre, Lowell; Maxwell Melnicoff, Warner Brothers Circuit Management, Boston; Harold A. Maloney, Loew's Poli theatre, Worcester; Harry Zeitz, Zeitz theatres, New Bedford; Frank C. Lydon, Allied Theatres of New England, and Harry Browning, New England Theatres, Boston.

Shortages Halt Theatre

New Canadian restrictions on steel and building materials have forced Famous Players to postpone its plans to build a new 1,000-seat theatre at Kamloops, British Columbia. Kamloops, with a population of 11,000, has only one theatre, the 678-seat Capitol, owned by Famous Players.

The Product Digest

Strangers on a Train

Warner—Genuine Hitchcock

Showmen who remember what Alfred Hitchcock can do in the way of drawing an audience and intriguing them once they've bought their tickets need know no more about this than that it is a genuine Hitchcock masterpiece. It is the director of "Rebecca," "39 Steps" and "The Lady Vanishes," back in his old form, without wrinkles, and at his best.

The famed touch is evident in every minute detail of the production, in the unfolding of an intricate plot with every word spelled out in cinematic terms and every thread neatly tied in place, and in the building of tension and suspense through measured doses of almost incredible horror revealed against a background of believable, matter-of-fact real life scenery.

The production, in additional value, has outstanding performances by Farley Granger, Robert Walker and Ruth Roman, and excellent if unobtrusive supporting cast including one bit by Patricia Hitchcock, daughter of the director. But throughout, the story and the direction are the thing.

In the intricate plot Granger, as a star amateur tennis player, becomes innocently and deeply involved with a psychopathic murderer who gratuitously strangles Granger's estranged wife so that he can be free to marry the girl he loves. When Granger refuses to kill the murderer's father in return Walker, the killer, attempts to frame Granger for the murder of his wife by planting a stolen lighter at the scene.

The tension and suspense arise from the carefully woven web of horror which the story and the Hitchcock camera weave around Granger as he struggles against the circumstantial evidence planted by Walker. There are innumerable memorable touches, induced by masterly cutting, by the juxtaposition of commonplace fact and breathtaking horror, by a race against time, and typically, a climax involving a runaway merry-go-round in an amusement park.

Not the least of the many attractions, and offering exploitation possibilities, is an exciting tennis match at Forest Hills, played against a background of suspense, as Granger tries to beat his opponent in time to elude detectives and catch a train to head off the murderer.

Photography by Robert Burks, music by Dimitri Tiomkin, and the screenplay by Raymond Chandler and Czenzi Ormonde, all contribute to the effect, but the top credit must go to Hitchcock. Incidentally, his appearance, as usual, in an extra bit, excited interesting comment among an audience of hardened showmen.

Seen at a special preview at the New York Strand where 500 experienced exhibitors and film buyers agreed it was a proper "Go Forward" picture. Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, June 30, 1951. Running time, 101 minutes. PCA No. 14946. General audience classification. Guy Haines.....Farley Granger
Anne Morton.....Ruth Roman
Bruno Anthony.....Robert Walker
Leo G. Carroll, Patricia Hitchcock, Laura Elliott, Marjorie Lorne, Jonathan Hale, Howard St. John, John Brown, Norma Varden, Robert Gist, John Doucette

The first four reviews in this issue of the Product Digest comprise the Warner Brothers "Look Forward, Go Forward" group which were shown in 30 exchange centers throughout the country June 12 and 13. That they were shown in two sets—with lunch between each—was news to exhibitors and that they were proper subjects for such a campaign is evident from the reviews.

Jim Thorpe—All American

Warner—Drama

Jim Thorpe, the great Indian athlete, although still alive, is almost a legendary figure and recently was voted the outstanding athlete of the Twentieth Century. With prowess in athletics so dependent on youth, it is inevitable that the story of any great sports figure is one of swift rise, despite obstacles, then public acclaim, and finally a slow decline and disintegration.

Burt Lancaster gives perhaps his finest performance in the title role, breathing into it the drama of real life. Through his acting and the masterful direction of Michael Curtiz, the film becomes much more than just a fine sports picture. Everett Freeman, the producer, gave the picture a complete mounting in every detail. The full story is told without haste in 107 minutes of running time. The film is based on a biography by Russell J. Birdwell, written in collaboration with Thorpe. The screen story was by Douglas Morrow and Vincent X. Flaherty and the screenplay by Morrow and the producer.

In the beginning there are glimpses of Thorpe as a young lad on a western Indian reservation. Even then he could run like a deer. Encouraged much against his will, he consented to go to school. It is at the famous Carlisle Indian School in Pennsylvania that he is discovered for the world of sport by "Pop" Warner, athletic coach, played splendidly by Charles Bickford. The Indian youth finds in the white man's games a relaxation from study and an outlet for his moody nature.

Thorpe becomes a one-man Carlisle track team. However, he finds that a young girl with whom he has fallen in love, Phyllis Thaxter, is attracted to football players. So despite opposition from Warner, Thorpe goes out for football. He becomes an All-American. His burning ambition is to get a coaching job but the coaching jobs go to others. He feels that is because he is an Indian. In order to prove his talents he participates in the 1912 Olympics at Stockholm. There he achieves the unprece-

ented by winning both the pentathlon and decathlon.

On his return home he marries the girl. His happiness is brief because the Amateur Athletic Union rules that he is a professional because he played semi-pro baseball one summer, and strips him of his Olympic honors. Instead of accepting an offer from Warner to be his assistant, Thorpe decides to play football. He is a great star but an unhappy man. He drifts from one team to another. When his small son, in whom he put his hopes for regaining athletic honors, dies, he is broken up. After taking to drink he quarrels with his wife and leaves her.

At the time of the opening of the 1932 Olympics in Los Angeles, Warner, now coach at Stanford, finds Thorpe and again tries to help. Thorpe is still proud but finally consents to see Vice-President Charles Curtis, also of Indian blood, open the Olympics and Thorpe realizes what a fool he has been and slowly begins his rehabilitation, dedicating his services to helping youngsters learn to be true sportsmen.

Seen at the New York trade show. Reviewer's Rating: Excellent.—M.Q.Jr.

Release date, September 1, 1951. Running time, 107 minutes. PCA No. 14872. General audience classification.

Jim Thorpe.....Burt Lancaster
"Pop" Warner.....Charles Bickford
Steve Cochran, Phyllis Thaxter, Dick Wesson, Jack Big Head, Sami Warecloud, Al Mejia, Hubie Kerns, Nestor Paiva, Jimmy Moss

A Streetcar Named Desire

Warner-Feldman—Human Tragedy

Dramatically, this generally faithful film version of the Pulitzer Prize winning play by Tennessee Williams, will rank among the best that Hollywood has had to offer. Ably directed by Elia Kazan and touchingly performed by Vivian Leigh in the central role of Blanche Du Bois, "A Streetcar Named Desire" is a show-piece that puts under sharp and revealing light raw and hidden emotions, not all of them readily comprehensible to the rank-and-file and not all of them necessarily acceptable for public display. It will require an understanding and appreciative audience to extract, and therefore to capture, the full aroma of this film, which is more like a play than the conventional motion picture.

Miss Leigh comes to New Orleans from her home in Mississippi to live with her sister, Kim Hunter, and her husband, Marlon Brando. She brings with her a rather vague story of how

(Continued on following page)

SHOWMEN'S REVIEWS

THE RELEASE CHART

COMPANY CHART

SHORT SUBJECTS CHART

(Continued from preceding page)

she has lost the ancestral plantation and how she resigned her job as school teacher. Delicately reared and carefully educated, the situation is one wherein Miss Leigh attempts to hold on to her world, long since gone, against a realistic existence in the downbeat areas of New Orleans among people—aside from her sister—who outrage her instincts and profane her delicacies. Brando—coarse, ill-mannered, roughhouse and very physical—epitomizes the contrast and resents her as much as she does him.

A romance develops with Karl Malden, one of Brando's friends who is attracted chiefly because he had never known anyone like Miss Leigh. The tension, however, reaches its bursting point when Brando learns something of Miss Leigh's past. He learns she had been promiscuous to a point where her home town "had practically passed an ordinance against her"; that she had been free wheeling with soldiers in a nearby camp; that the explosion had been set off after an affair with a 17-year-old high school boy. Brando tells Malden, who now is prepared to exchange the romance for an affair. On the night that his wife, Miss Hunter, is about to bear him his first child, Brando forces himself on Miss Leigh, whose wavering mind, attuned to her young womanhood, gives way. The film closes as she is taken off to a mental institution.

All of this is not pretty. Nor is the film. Evaluations of the character played by Miss Leigh unquestionably will vary and, therefore, the measure of audience sympathy, for and against her. This reviewer found himself touched by the disintegration of a woman who apparently was unable to resist desires and inclinations apparently foreign and abhorrent to her better side.

He also was somewhat startled by at least one display of the realism of Kazan's direction. The scene finds Brando calling for his wife who has taken shelter with her upstairs neighbor after he had hit her. Miss Hunter relents, slowly proceeds down a circular stairway, with appropriate camera attention, and slides into Brando's arms for the reconciliation. There is no dialogue. Just physical contact accelerating all over the screen. The tempo established. Brando carries off his wife—and off the screen—but Miss Leigh happens along, at about this time, takes one look and conveys unmistakably what is transpiring.

Miss Leigh manages to project her battle between the emotional and the intellectual with compassion and even dignity in what must have been an extremely difficult role. Brando, as a sort of modern-day ape-man, is excellent and runs off with many of the scenes as he did in the play, which first drew attention to him. Miss Hunter, who finds him irresistible physically and is often ashamed of it, is fine in the same part she portrayed on the New York stage. In fact, all of the performances are solidly implanted in the sound tradition of good acting.

Since this attraction falls into no widely established pattern of boxoffice acceptance, the measure of its reception by a mass public cannot be predicted conclusively. These are days when patterns are constantly being overturned and precedents jettisoned by the unexpected. However, there are many selling points: the reputation of the play; Miss Leigh's first American-made picture in some years (and there's always the reminder of "Gone With the Wind"); Brando's first since "The Men"; the merits of the film as a drama of substance.

The playwright did the screenplay from an adaptation by Oscar Saul. Charles K. Feldman produced.

Snee at the Strand, New York. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 125 minutes. PCA No. 14871. Adult audience classification.

Blanche Vivian Leigh
Stanley Marlon Brando
Stella Kim Hunter
Mitch Karl Malden
Rudy Bond, Nick Dennis, Peg Hillias, Wright King, Richard Garrick, Ann Dwyer, Edna Thomas

Captain Horatio Hornblower

Warner—The British Navy

As conceived by C. S. Forester, Captain Horatio Hornblower has become one of the fabulous characters of the famed British Navy, and has had over the years a wide and avid readership. That following should pay off well in the handsomely-mounted, smartly executed filmization of the Forester story.

With Gregory Peck as the redoubtable Hornblower and Virginia Mayo as the romantic interest, with stirring and sharply etched battle scenes in the sailing warships of the early 1800s, and all turned loose against a background of crisp and sparkling Technicolor, there is plenty for the exhibitor to offer his prospective patrons.

Raoul Walsh, who directed from a screen play by Ivan Goff, Ben Roberts and Aeneas MacKenzie and an adaptation by Forester himself, has made much of the opportunity for action sequences at sea, and although the romantic interludes are a bit too contrived, happen a little too conveniently, that in all probability will not give the average audience the slightest concern.

Able support is provided Peck by Robert Beatty, James R. Justice, Denis O'Dea, James Kenney and Alec Mango in particular, as Hornblower, consummate seaman and able commander, drives ship and men across the seas, first on a secret mission to Central America to gain support against England's then enemy, Spain, later in assisting the blockade of French ports as England with her allies, attempts to end the reign of Napoleon.

In the first encounter, Hornblower captures a Spanish ship of the line, turns it over to a demented "emperor," then is forced to fight and sink it when he learns Spain has become a British ally. That is a bloody and excellently produced sea battle of sailing ships. There too he has as passenger Miss Mayo, fiancée of a member of the Admiralty, when she seeks rescue and passage back to England.

The second battle occurs as Hornblower uses his ingenuity, violates instructions, and successfully by a ruse disables four French warships, scuttles his own sinking ship to block a French harbor mouth, is captured, escapes and returns to England to find Miss Mayo waiting, since her husband had been killed at sea. Hornblower's own wife having died in childbirth some time before.

It is action, with a touch of romance and high adventure, all solid ingredients of successful screen fare.

Reviewed at the Strand theatre in New York. Reviewer's Rating: Very Good.—CHARLES S. AARONSON.

Release date, August 11, 1951. Running time, 117 minutes. PCA No. 14682. General audience classification.

Hornblower Gregory Peck
Lady Barbara Virginia Mayo
Lieut. Bush Robert Beatty
Quist James R. Justice
Denis O'Dea, M. Kelsall, T. Morgan, Richard Hearne, James Kenney, Ingelborg Wells, Alec Mango

That's My Boy

Paramount-Wallis—Martin and Lewis

Here is another by the newest and brightest song and comedy team, Dean Martin and Jerry Lewis, and every exhibitor, no matter what his situation, may count on a big lift for his box office. "That's My Boy" is a family picture in every sense of the term—it has lots of good, clean laughs, the story is easy to follow and is well developed, and Martin and Lewis deliver as expected.

Producer Hal B. Wallis, working with Cy Howard as associate producer and Hal Walker as director, seems to know his boys pretty well, even if "That's My Boy" is not quite as zany as the preceding Martin-Lewis pictures. As a matter of fact, this is more of a "book show" with the song and comedy canily injected into a light, breezy story, and incidentally, giving Lewis a chance to show some commendable acting ability.

"That's My Boy" has to do with a sickly, pill-swallowing son of an ex-all star football player, the pride of his alma mater. (The part fits Lewis like a glove.) And the big tragedy in the life of Jerry's father, hilariously played by Eddie Maychhoff, is that his son doesn't seem able to follow in his footsteps. Actually, there is nothing the matter with Lewis that a good psychologist can't cure. When he graduates from high school and enrolls in his father's college, his roommate turns out to be Martin, a handsome, athletic type whose father, conversely, looks anemic, a situation in itself good for many laughs.

The boys go through the usual college routines with football games and dances and rallies and by a set of circumstances, neatly conjured up by Howard, who wrote the story and screenplay, Lewis makes the football team, and after scoring for the opposing team because he lost his glasses, pulls the game out of the bag for dear, old Ridgeville.

Lewis has never been better; Martin is a smooth and handsome foil and straight man, and sings his songs easily and effectively. Together they make a riotous team. Maychhoff plays his part broadly and milks the last bit of comedy out of every situation, and the remainder of the cast including Ruth Hussey and Marion Marshall, perform their chores most acceptably.

Reviewed at a sneak screening at the Paramount theatre in New York where the audience laughed continuously. Reviewer's Rating: Very Good.—CHARLES J. LAZARUS.

Release date, August, 1951. Running time, 98 minutes. PCA No. 15068. General audience classification.

Bill Baker Dean Martin
"Junior" Jackson Jerry Lewis
Ann Jackson Ruth Hussey
"Larrin Jack" Jackson Eddie Maychhoff
Marion Marshall, Polly Bergen, Hugh Sanders

Happy Go Lovely

RKO Radio—Comedy with Music

The dancing artistry of Vera-Ellen, the David Niven mastery of cerebral comedy, the Cesar Romero gift of gusto and a Technicolor cameraman in festive mood combine to put a fine cutting edge on the ages-old story told so gaily here as to have kept a Pantages theatres audience in a state of high delight throughout its Hollywood previewing.

It is the story of the musical comedy producer harrassed by creditors, of the chorus girl who pretends to be the fiancée of the millionaire whose very name keeps the creditors at bay, and of the millionaire who sets out to upset the chorus girl's pretense and winds up marrying her. But don't let the familiarity of plot mislead you. No matter how the production may look to an exhibitor in a projection room, it plays like a house afire before an audience and may very well draw the same way.

Produced abroad by Associated British in collaboration with the N. Peter Rathvon financing company, and directed by the American, Bruce Humberstone, with Marcel Hellman as producer, the script by Val Quest uses Glasgow as its setting and presents Romero as the impoverished impresario whose show is about to be deprived of an opening by his creditors when gossip, mistakenly but firmly, links Vera-Ellen's name with that of the richest man in Scotland.

Persuaded by her hungry castmates to go along with the error, in order to stall off the creditors, she mistakes the millionaire, Niven, for a newspaper columnist and falls in love with him, as he does with her. Dozens of amusing complications delay her realization of her mistake until near the close of the picture, by which time the show has been opened, a success assured, and everybody's forgiven for everything.

Other than leads, the cast is composed of British players, all competently assigned.

Ballet sequences are staged by Pauline Grant, dance sequences by Jack Billings, and in both Vera-Ellen is splendid.

Previewed without billing at the Pantages theatre, Hollywood, where an audience drawn

by "Scaled Cargo" enjoyed it immensely. *Reviewer's Rating: Very Good.*—WILLIAM R. WEAVER.

Release date, not set. Running time, 88 minutes. PCA No. 14659. General audience classification. The millionaire.....David Niven
The chorus girl.....Vera-Ellen
The impresario.....Cesar Romero
Bobby Howes, Diane Hart, Gordon Jackson, Barbara Cooper, Frank Hewitt, Gladys Henson, Hugh Dempster, Sandra Dornie, Joyce Carey, John Laurie, Wylie Watson

Take Care of My Little Girl

20th-Fox—Target: Sororities

If it were not for the fact that this picture's implied objective is the pointing up of what is claimed to be a cancerous growth in college life—the sorority (and by inference fraternity) system—it could in many ways be considered a diverting comedy.

However, despite its humorous and rather unsubtle satire, "Take Care of My Little Girl" still makes its point as a serious, sociological document. And it appears that Julian Blaustein, the producer, and Jean Negulesco, director, have wisely chosen this path of not-too-easy resistance by providing a good measure of laughs while delivering a serious message.

Beautifully filmed in Technicolor, "Take Care of My Little Girl" has Jeanne Crain as the star, and exhibitors can make the most of it in their exploitation. However, operators of theatres in college towns could be well-advised that the fraternities and sororities aren't going to like this picture. Julius J. and Philip G. Epstein have done an effective script from a novel by Peggy Goodin. And although the college characters—the hard-working hero who does his own laundry, and spoiled, handsome fraternity boy who cheats in exams with the greatest of ease, the sorority snobs, the plain girl who is heart-broken because she isn't "pledged"—are cut in a familiar pattern.

The story is laid in a small midwestern college where Miss Crain, daughter of a wealthy father and a mother who was a prominent member of the top campus sorority, is being pledged as a member. Miss Crain is naturally accepted but some of her friends, whose social status is not quite as acceptable to the sorority because of financial reasons, are turned down. This

makes for misery and a lot of talk by Dale Robertson, the non-fraternity boy, about what is described as a vicious system and very much against the traditional American concepts.

Interspersed among such dramatic episodes as one girl, rejected, catching pneumonia, and another leaving school, is some none-too-gentle lampooning of sorority and fraternity traditions. The non-fraternity and sorority students are made to appear upright, virtuous, honest and most democratic.

Reviewed at a 20th-Fox screening room in New York. Reviewer's Rating: Very Good.—C. J. L.

Release date, July, 1951. Running time, 93 minutes. PCA No. 14919. General audience classification. Lie.....Jeanne Crain
Joe Blake.....Dale Robertson
Adelaide.....Mitzi Gaynor
Dallas.....Jean Peters
Jeffrey Hunter, Betty Lynn, Helen Westcott

No Questions Asked

MGM—Crime Doesn't Pay

The insurance company "retriever" is the subject in this oblique variety of the continuing exploration of big city gangsterism. The rough plot is satisfactory and the flashes of action have terror and mounting suspense; but the real edge of excitement is dulled by reiterated clichés of dialogue and stereotyped characters and situations. The general effect is a melange of echoes of all former gangster films.

Barry Sullivan is the clever, gradually arrogant and finally foolish lawyer whose jilting by beautiful and materialistic Arlene Dahl leads him into a career of crime in cahoots with criminals and his own insurance company. The criminals are too deadly and ruthless for Sullivan when his mounting renown as a "retriever" begins to end his usefulness; and the futility of his career is apparent when he realizes that Miss Dahl and her husband are also thieves and in fact may frame him for murder. He is saved as the criminals battle, trap and slay Miss Dahl, and as the police march in, and also, by implication, saved by the patient love of Jean Hagen, who had warned him about his rashness and who will now wait for him. George Murphy is a routine police inspector.

The trite dialogue and pat situations are sub-

ordinated quite fortunately to action, kept in focus by director Harold F. Kress. Nicholas Nayfack produced from a screenplay by Sidney Sheldon.

Reviewed at a New York projection room.

Reviewer's Rating: Good.—FLOYD E. STONE.
Release date, June 15, 1951. Running time, 81 minutes. PCA No. 15106. General audience classification. Steve Keiver.....Barry Sullivan
Ellen Sayburn.....Arlene Dahl
Inspector Matt Duggan.....George Murphy
Joan Brenson.....Jean Hagen
Richard Anderson, Moroni Olsen, Dan Dayton, Dick Simmons, Howard Petrie, William Phipps, William Reynolds, Maurice Hugo, Mari Blanchard, Robert Sheppard, Michael Dugan, Howland Chamberlin, Richard Bartlett, Robert Osterloh

Comin' Round the Mountain

Universal—Abbott & Costello Antics

The tall, constantly-irked straight-man and the short, fat little guy who's always in trouble are back again. This time Abbott and Costello, one of the most perennially successful of box office teams, cavort around for an acceptable series of sequences built on the hillbilly theme. And although "Comin' Round the Mountain" doesn't always hit the jackpot for belly laughs, there's enough for avid A. & C. fans.

Placed in a lead spot for her feature film debut is Dorothy Shay, a good-looking singer who has been around the better night clubs and theatres. Miss Shay fits quite naturally into her part, since she is known as the "Park Avenue Hillbilly," and is given an opportunity to sing some special material with amusing lyrics.

Abbott this time plays a booking agent and Costello a magician who somehow or other become involved in a treasure hunt in the Kentucky mountains. First thing they know, Abbott is marked as the leader of the McCoy clan who are feuding with the Winfield clan. With Howard Christie producing, and Charles Lamont directing, the picture moves at a nice pace although there are occasional lapses between one comedy scene and another.

Reviewed at the Universal screening room in New York. Reviewer's Rating: Good.—C.J.L.

Release date, July, 1951. Running time, 77 minutes. PCA No. 15220. General audience classification. Al Stewart.....Bud Abbott
Wilbert.....Lou Costello
Dorothy McCoy.....Dorothy Shay
Clark Winfield.....Kirby Grant
Joe Sawyer, Glenn Strange, Ida Moore

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 903-904, issue of June 16, 1951.

Feature Product by Company starts on page 893, issue of June 16, 1951.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	—REVIEWED— (S) = synopsis		Nat'l Groups	—RATINGS— L. of D.		Herald Review
				Issue	Page				
ABBOTT & COSTELLO Meet the Invisible Man (116)	Univ.	Bud Abbott-Lou Costello	Mar., '51	82m	Mar. 17	759	AYC	A-2	Very Good
Abilene Trail (4946)	Mono.	Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	(S)643	AYC		
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono.	Spring Byington-Brett King	May 20, '51	60m	Dec. 30	(S)643			
Ace in the Hole (5023)	Para.	Kirk Douglas-Jan Sterling	July 4, '51	112m	May 12	845	A	A-2	Excellent
Across the Wide Missouri (color)	MGM	Clark Gable-Ricardo Montalban	Apr. 13, '51	95m	Apr. 7	(S)794			
Air Cadet	Univ.	Stephen McNally-Gail Russell	Mar., '51	94m	Feb. 17	713	AYC	A-2	Good
Al Jennings of Oklahoma (color) (327)	Col.	Dan Duray-Gale Storm	Mar., '51	79m	Jan. 13	662	AY	A-2	Fair

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		
				Issue	Page		L. of D.	Herald Review	
All About Eve (030)*	20th-Fox	Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485	AY	B	Excellent
Along the Great Divide (025)	WB	Kirk Douglas-Virginia Mayo	June 2 '51	85m	May 5	825	A	A-1	Very Good
American Guerrilla in the Philippines (color) (1032)*	20th-Fox	Tyrone Power-Micheline Prelle	Dec., '50	105m	Nov. 18	571	AYC	A-2	Good
American in Paris, An (color)	MGM	Gene Kelly-Leslie Caron	Aug. 31, '51		June 2	(S)870			
Another Shore	Pentagon	Robert Beatty-Moira Lister	Feb. 10, '51	77m	Feb. 17	713		A-2	Good
Apache Drums	Univ.	Stephen McNally-Coleen Gray	June, '51	75m	Apr. 21	810	AYC	A-1	Good
Appointment With Danger (formerly United States Mail) (5019)	Para.	Alan Ladd-Phyllis Calvert	May, '51	89m	Apr. 21	809	AY	A-2	Good
As Young As You Feel (for. Will You Love Me in December (120)	20th-Fox	Jean Peters-David Wayne	June, '51	77m	June 9	878	AY	A-2	Very Good
At War with the Army* (5014)	Para.	Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614	AYC	A-2	Good
BADMAN'S Gold	UA	Johnny Carpenter-Alyn Lockwood	Apr. 3, '51				AY	A-1	
Bandit Queen (5011)	Lippert	Barbara Britton-Philip Reed	Dec. 22, '50	68m	Dec. 2	599	A	A-2	
Bedtime for Bonzo (112)	Univ.	Ronald Reagan-Diane Lynn	Feb., '51	83m	Jan. 20	669	AYC	A-1	Very Good
Behind the Law (formerly The Thin Knife)	MGM	Walter Pidgeon-Ann Harding	Not Set						
Belle Le Grand (5006)	Rep.	Vera Ralston-John Carroll	Jan. 27, '51	90m	Mar. 3, '51	742	AY	A-2	Good
Best of the Badmen (color)	RKO	Robert Ryan-Claire Trevor	June 16, '51	84m	June 2	869	A	B	Good
Bird of Paradise (color) (109)	20th-Fox	Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757		B	Good
Black Angel	Realtel	Broderick Crawford-D. Duryea (reissue)	Jan. 1, '51	80m	Aug. 10, '46	317			Good
Blazing Bullets (formerly Gold Bullets)	Mono.	Johnny Mack Brown	May 6, '51	51m	May 12	(S)846		A-1	
Blazing Sun, The (246)	Col.	Gene Autry-Lynne Roberts	Nov., '50	70m	Nov. 4	554	AYC	A-1	Fair
Blue Blood (4904) (color)	Mono.	Bill Williams-Jane Nigh	Jan. 28, '51	72m	Jan. 20	669	AYC	A-1	Very Good
Blue Lamp, The (Brit.)	UA	Jack Warner-Jimmy Hanley	Mar. 1, '51	84m	June 3	322	AYC	A-2	Fair
Blues Busters (formerly Bowery Thrush) (4916)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m	Dec. 30	(S)644	AY	A-2	
Border Outlaws	Col.	Spade Cooley-Maria Hart	Nov. 2, '50	59m	Dec. 16	615	AYC	A-2	Fair
Born Yesterday (344)*	Col.	Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	590	A	B	Excellent
Bowery Battalion (5111)	Mono.	Leo Gorcey-Huntz Hall	Jan. 24, '51	69m	Feb. 17	714		A-2	Fair
Branded (color) (5009)*	Para.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1	Very Good
Brave Bulls, The (321)	Col.	Mel Ferrer-Mirslava	May, '51	108m	Apr. 21	809	AY	A-2	Excellent
Breakthrough (747)*	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1	Excellent
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	Jan. 31, '51	60m	Dec. 30	642	AYC	A-1	Good
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-Joy Page	May 15, '51	87m	May 5	825	AY	A-2	Very Good
CAIRO Road	UA	Eric Portman	July 6 '51						
California Passage (5005)	Rep.	Forrest Tucker-Adele Mara	Dec. 15, '50	90m	Dec. 23	633		A-1	Good
Call Me Mister (color) (104)*	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B	Very Good
Call of the Klondike (4920)	Mono.	Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S)654	AYC	A-1	
Calling Bulldog Drummond	MGM	Walter Pidgeon-Margaret Leighton	Aug. 17, '51		May 26	(S)863			
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8, '51		May 12	(S)846		A-1	
Captain Horatio Hornblower (color)	WB	Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	886			Very Good
Carrie	Para.	Jennifer Jones-Laurence Olivier	Not Set		June 2	(S)870			
Cause for Alarm (118)	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2	Good
Cavalry Scout (color) (5101)	Mono.	Rod Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2	Very Good
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50	70m	Oct. 14	518	A	A-2	Fair
Chance of a Lifetime	Pilgrim	Basil Radford-Nial MacGinnis	Feb., '51	90m	Feb. 3	697		A-2	Very Good
China Corsair	Col.	Jon Hall-Liza Farrow	June, '51	67m	June 9	878			Good
Circle of Danger (formerly White Heather)	UA	Ray Milland-Patricia Roc	Mar. 22, '51	86m	Mar. 31	783	A	A-1	Good
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)644		A-2	
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Comin' Round the Mountain	Univ.	Bud Abbott-Lou Costello	July, '51	77m	June 16	887			Good
Company She Keeps, The (formerly The Wall Outside) (109)	RKO	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633	A	A-2	Good
Counterspy Meets Scotland Yard (307)	Col.	Howard St. John-Amanda Blake	Feb., '51	67m	Dec. 9	606	AYC	A-1	Average
Crackdown	RKO	Bill Williams-Carla Balanda	Not Set		Jan. 6	(S)654			
Criminals of the Underworld	Realtel	Richard Dix-Lon Chaney (Reissue)	May 1, '51	51m				B	Good
Cry Danger (115)	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	706		A-2	Good
Cuban Fireball (5007)	Rep.	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	784		A-2	Good
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	569	AYC	A-2	Superior
DALLAS (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2	Good
Danger Zone (5017)	Lippert	Richard Travis-Pamela Blake	Apr. 20, '51	60m				B	
Dark Highway (formerly Mad With Much Heart)	RKO	Robert Ryan-Ida Lupino	Not Set		Nov. 4	(S)554			
Dear Brut (5021)	Para.	Mona Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	AY	A-2	Good
Deported (103)	Univ.	Maria Toren-Jeff Chandler	Nov., '50	89m	Oct. 21	537	AY	A-2	Good
Dial 1119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2	Very Good
Dodge City (017)	WB	Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		A-1	
Double Crossbones (color) (119)	Univ.	Donald O'Connor-Helene Carter	Apr., '51	75m	Nov. 25	589	AYC		Good
Double Deal (112)	RKO	Maria Windsor-Richard Denning	Dec., '50	65m	Dec. 30	841	A	A-2	Fair
EMERGENCY Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov., '50	78m	Nov. 18	570	AYC	B	Good
Emperor's Nightingale, The (color)	Rembrandt	Puppets	Sept., '51	70m	May 19	854	AYC	A-1	Very Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Mar. 27	689	A	A-2	Very Good
Excuse My Dust (color) (133)	MGM	Red Skelton-Sally Forrest	June 29, '51	82m	May 26	861		A-1	Very Good
Experiment Alcatraz (107)	RKO	John Howard-Jean Dixon	Nov. 21, '50	58m	Dec. 2	599		A-2	Fair
FABIOLA	UA	Michele Morgan-Henry Vidal	June 1, '51	96m	May 5	826	A	A-2	Very Good
Fat Man, The (128)	Univ.	J. Scott Smart-Julie London	May, '51	77m	Apr. 7	794	AY	A-2	Very Good
Father's Little Dividend (124)*	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)=Synopsis		Not'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Father's Wild Game (5215)	Mono.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S) 643	A-2	
Fighting Caravans	Favorite	Gary Cooper-Lily Damita	(reissue) Dec. '50	86m	Jan. 17, '51	89		
Fighting Coast Guard	Rep.	Brian Donlevy-Ella Raines	June 1, '51	86m	May 5	827	A-1	Good
Fighting Sullivans, The (formerly The Sullivans)	Realert	Anne Baxter-Thomas Mitchell	(reissue) Feb. 1, '51	111m	Feb. 5, '44	1741		Excellent
Fighting the Racketeers	Realert	Ed Sullivan-Barton MacLane	(reissue) May 1, '51	58m				
Fingerprints Don't Lie (5015)	Lippert	Richard Travis-Shella Ryan	Apr. '51	55m	Apr. 14	802	A-2	Fair
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11, '51	88m	Apr. 14	801	A-2	Very Good
Five	Col.	William Phipps-Susan Douglas	Not Set	93m	Apr. 14	802	A	Good
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Ferraday	Apr. '51	68m	Mar. 10	751	A-2	Fair
Flying Missile, The (335)	Col.	Glenn Ford-Vivica Lindfors	Jan. '51	92m	Jan. 6	653	AYC	Fair
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr. '51	93m	Mar. 24	765	AYC	Very Good
Footlight Varieties (116)	RKO	Variety Cast	Apr. '51	61m	Mar. 24	766	B	Good
For Heaven's Sake* (033)	20th-Fox	Cliffon Webb-Joan Bennett	Dec. '50	92m	Dec. 2	597	A	Good
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	Mar. '51	54m	Mar. 24	766	B	Good
Fort Worth (color)	WB	Randolph Scott-David Brian	July 14, '51	80m	May 12	845		Good
Four in a Jeep	UA	Vienna Lindfors-Ralph Mesker	Aug. 24, '51	97m	June 9			Very Good
Fourteen Hours	20th-Fox	Paul Douglas-Debra Paget	Apr. '51	92m	Mar. 3, '51	741	A	A-2
Francis Goes to the Races	Univ.	Donald O'Connor-Piper Laurie	July '51	88m	May 24	863	AYC	Excellent
Frenchie (color) (108)	Univ.	Joel McCrea-Shelley Winters	Jan. '51	81m	Dec. 2	598	A	A-2
Frogmen, The (122)	20th-Fox	Richard Widmark-Dana Andrews	July '51	96m	June 9	877	AY	Very Good
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607		Fair
Fury of the Congo (329)	Col.	Johnny Weissmuller-Sherry Moreland	Apr. '51	69m	Feb. 24	722	AY	Average
GAMBLING House (formerly Mike Fury)								
Gasoline Alley (301)	Col.	Victor Mature-Terry Moore	Jan. '51	80m	Dec. 30	641	A	B
Gene Autry and the Mounties (351)	Col.	Scotty Beckett, Jimmy Lydon	Jan. '51	77m	Jan. 20	670	AYC	A-1
Ghost Chasers (5112)	Mono.	Gene Autry-Elena Verdugo	Jan. '51	70m	Jan. 20	670	AYC	Fair
Glass Menageries, The (007)	WB	Leo Gorcey-Huntz Hall	Apr. 29, '51					
Go for Broke (129)	MGM	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	AY	A-2
Golden Salamander, The (Brit.)	WB	Van Johnson-Warner Anderson	May 25, '51	92m	Mar. 31	783	AYC	Excellent
Goodbye, My Fancy	WB	Anouk-Travor Howard	Apr. '51	96m	Mar. 31	783	AY	A-1
Great Caruso, The (color) (127)*	MGM	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 14	801	AY	A-2
Great Manhunt, The (formerly State Secret) (Brit.) (331)	Col.	Mario Lanza-Ann Blyth	Apr. '51	109m	Apr. 21	810	AY	Excellent
Great Missouri Raid, The (5013) (color)	Para.	Douglas Fairbanks, Jr.-Glynis Johns	Jan. '51	97m	Oct. 7	510	A	A-1
Groom Wore Spurs, The (114)	Univ.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	B
Grounds for Marriage (114)	MGM	Ginger Rogers-Jack Carson	Mar. '51	80m	Feb. 24	722	AY	Excellent
Gun Play	RKO	Van Johnson-Kathryn Grayson	Jan. 26, '51	89m	Feb. 16	614		B
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox	Tim Holt-Joan Dixon	Not Set	61m	Apr. 28	818	AY	A-1
Gypsy Fury (formerly Wind Is My Lover) (Swed.)	Mono.	Paul Douglas-Joan Bennett	July '51	91m	May 26	861	AY	B
		Vivica Lindfors-Christopher Kent	Mar. 18, '51	94m	July 9	(S) 406	A	B
HALF Angel (color) (116)								
Halls of Montezuma (color) (103)*	20th-Fox	Loretta Young-Joseph Cotton	May '51	77m	Apr. 14	802	AY	A-2
Hamlet (Brit.) (Spl.)* (101)	Univ.	Richard Widmark-Walter Palance	Jan. '51	113m	Dec. 16	613	AYC	A-2
Happy Go Lovely (color)	RKO	Laurence Olivier-Jane Simmons	Oct. '50	142m	July 3, '48	(17) AY		A-2
Hard, Fast and Beautiful (formerly Mother of a Champion)	RKO	David Niven-Vera-Ellen	Not Set	88m	June 16	886		Very Good
Harlem Globetrotters, The	Col.	Claire Trevor-Robert Clarke	Mar. '51	76m	May 26	861		Very Good
Harriet Craig (323)	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(S) 722	AY	
Harvey (107)*	Univ.	Joan Crawford-Wendell Corey	Nov. '50	94m	Oct. 28	545	A	A-2
He Ran All the Way	UA	James Stewart-Josephine Hull	Jan. '51	104m	Oct. 21	538	AYC	Excellent
Heart of the Rockies (5042)	Rep.	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	Excellent
Her First Romance	Col.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784		Good
He's a Cockeyed Wonder (340)	Col.	Margaret O'Brien-Allan Martin, Jr.	May '51	73m	May 5	826		A-1
Highway 301 (012)	WB	Mickey Rooney-Terry Moore	Dec. '50	77m	Oct. 28	546	AY	Good
Highwayman, The (AA-20)	AA	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	Good
Hills of Ireland (color)	WorldTravel	Wanda Hendrix-Charles Coburn	Aug. '51					
His Kind of Woman	RKO	Documentary Travelogue	May 21, '51	60m	June 2	870		A-1
Hollywood Story	Univ.	Robert Mitchum-Jane Russell	Feb. 24, '51	77m	Oct. 28	(S) 546	AY	Very Good
Home Town Story, The (formerly Headline Story) (128)	MGM	Richard Conte, Julia Adams	June '51		May 19	853	AY	A-2
Hoodlum, The	UA	Donald Crisp-Marjorie Reynolds	May 18, '51	67m	May 5	826	AY	Good
Horsie (formerly Queen for a Day)	UA	Lawrence Tierney	June 15, '51					
Hot Rod (4918)	Mono.	Phyllis Avery-Darren McGavin	Apr. 13, '51	107m	Mar. 24	766	AY	A-2
House of Dracula	Realert	James Lydon-Gloria Winters	Oct. 22, '50	61m	Dec. 16	615	AY	Good
House of Frankenstein	Realert	Lon Chaney-J. Carradine	Oct. 1, '50	67m	Dec. 8, '45	2746		Average
House on Telegraph Hill (117)	20th-Fox	Boris Karloff-Lon Chaney (reissue)	Oct. 1, '50	71m	Dec. 23, '44	2237		Excellent
Hunt the Man Down (111)	RKO	Richard Basehart-Valentina Cortesa	June '51	93m	Mar. 10	749	A	Good
		Gig Young-Lynn Roberts	Not Set	68m	Dec. 30	641	A	A-2
I CAN Get It for You								
Wholesale (111)	20th-Fox	Susan Hayward-Dan Dailey	Apr. '51	91m	Mar. 17	757	AY	A-2
I Was a Communist for the F.B.I.*	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809	AY	A-1
I Was an American Spy (AA-19)	Mono.	A. Dvorak-G. Evans-D. Kennedy	Apr. 15, '51	85m	Mar. 31	784		Excellent
I'd Climb the Highest Mountain (color) (108)	20th-Fox	Susan Hayward-William Lundigan	Feb. '51	88m	Jan. 20	669	AYC	A-2
In Old Amarillo	Rep.	Roy Rogers-Penny Edwards	May '51	67m	May 26	862		Good
Inside Straight (123)	MGM	David Brian-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749	A	Very Good
Inside the Walls of Folsom Prison (026)	WB	Steve Cochran-David Brian	June 16, '51	87m	May 19	854	A	Good
Insurance Investigator (5026)	Rep.	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784		Fair
It's Hard to Be Good	Pentagon	Jimmy Hanley-Anne Crawford	Dec. '50	87m	Dec. 30	642		Fair
JACKPOT, The (031)								
Jet Pilot (color)	RKO	James Stewart-Barbara Hale	Nov. '50	85m	Oct. 7	509	AYC	A-2
Jim Thorpe-All American	WB	John Wayne-Janet Leigh	Not Set					Excellent
Joan of Arc (color) (165)	RKO	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885	AY	Superior
		Ingrid Bergman-Jose Ferrer	Nov. '50	118m	Oct. 30	4366		

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS L. of D.	Herald Review
				(S) Synopsis Issue	Page			
Joe Palooka in the Squared Circle (5117)	Mono. RKO	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m	Apr. 7	(S) 794		
Jungle Headhunters (color)		Amazon Expedition	May 26, '51	86m	May 12	846	AY	Good
KANGAROO Kid	UA	Jock O'Mahoney-Veda Borg	Oct. 22, '50	73m	Dec. 30	(S) 642	AYC	A-1
Kansas Raiders (color) (104)	Univ.	Audie Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B
Katie Did It (122)	Univ.	Ann Blyth-Mark Stevens	May, '51	81m	Apr. 14	802	AY	A-2
Kentucky Jubilee (5007)	Lippert	Jerry Colonna-Jean Porter	May 18, '51	75m				A-2
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 26	205	AYC or AY	Good
Killer That Stalked New York (338)								
(formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY	A-2
Kim (color) (115)*	MGM	Errol Flynn-Dean Stockwell	Jan. 28, '51	113m	Dec. 9	605	AYC	Good
Kind Lady (134)	MGM	Ethel Barrymore-Maurice Evans	July 6, '51					
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634		Fair
King Solomon's Mines (color) (109)*	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1
Kon-Tiki	RKO	Adventure-Documentary	Apr., '51	73m	Mar. 24	765	AYC	Good
Korea Patrol	UA	Richard Emory-Teri Dune	Jan. 15, '51	57m	Jan., '51	654	AY	A-2
LADY and the Bandit, The (337)								
(formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina	Not Set		Apr. 14	(S) 803		
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A	A-1
Last Outpost, The (color)								
(formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51	87m	Apr. 14	802	AY	A-1
Law and Lady Love, The (136)	MGM	Greer Garson-Michael Wilding	July 20, '51					Good
Law of the Badlands (113)	RKO	Tim Holt-Joan Dixon	Not Set	60m	Dec. 30	642		Good
Lemon Drop Kid The (5018)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '51	91m	Mar. 17	758	AY	B
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov. 23, '50	112m	Aug. 19	442	AYC	A-2
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb., '51	68m	Apr. 20, '40	30		Good
Lightning Guns (361)	Col.	Charles Starrett-Smilely Burnette	Dec., '50	55m	Dec. 23	634	AYC	A-1
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	Feb. 24	721	AY	A-2
Lion Hunters, The (5107)	Mono.	Johnny Sheffield	Mar. 25, '51		Apr. 21	(S) 811		Fair
Little Big Horn (5003)	Lippert	John Ireland-Lloyd Bridges	June 18, '51	85m	June 2	869		Very Good
Long Dark Hall, The	UA	Rex Harrison-Lilli Palmer	Apr. 10, '51	86m	Mar. 10	750	A	Good
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	June, '51	84m	May 26	862	A	Good
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	George Raft-Coleen Gray	Mar., '51	87m	Feb. 10	706	AY	A-2
Lullaby of Broadway (color) (020)*	WB	Doris Day-Gene Nelson	Mar. 24, '51	92m	Mar. 17	757	AY	A-2
M								
Me and Pa Kettle Back on the Farm	Col.	David Wayne-Howard Da Silva	Mar., '51	88m	Mar. 3	741	A	B
Macbeth (5003)	Univ.	Marjorie Main-Percy Kilbride	Apr., '51	81m	Mar. 24	765		Very Good
Macao	RKO	Orson Welles-Jeanette Nolan	Oct. 20, '50	85m	Oct. 16, '48	4350	AY	Good
Mad Wednesday	RKO	Robert Mitchum-Jane Russell	Not Set		June 2	(S) 870		
Magnet, The (181)	Univ.	Harold Lloyd-Frances Ramsden	Oct. 28, '50	77m	Oct. 28	545	AYC	A-2
Magnificent Yankee, The (116)	MGM	Stephen Murray-Kay Walsh	Feb., '51	78m	Mar. 10	750	AYC	A-1
Man from Planet X, The	UA	Louis Calhern-Ann Harding	Feb. 9, '51	88m	Nov. 18	569	AYC	A-2
Man from Sonora (5141)	Mono.	Robert Clark-Margaret Field	Apr. 27, '51	70m	Mar. 17	758	AY	A-1
Man With My Face, The	UA	Johnny "Mac" Brown	Mar. 11, '51	54m	May 12	(S) 846		A-1
Man Who Cheated Himself (102)	20th-Fox	Barry Nelson-Carole Matthews	June 8, '51	75m	May 19	853	A	B
Mask of the Dragon (5013)	Lippert	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A	A-2
Mating Season, The (5016)	Para.	Richard Travis, Sheila Ryan	Mar. 17, '51	55m				A-2
Million Dollar Pursuit	Rep.	Thelma Ritter-John Lund	Mar. 24, '51	101m	Jan. 13	661	AYC	B
Miniver Story, The (106)	MGM	Penny Edwards-Save Flegg	May 30, '51	60m	June 2	869		A-2
Missing Women (5025)	Rep.	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	AY	B
Missouri, The (4974)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m	Mar. 24	766		A-2
Mister 880 (024)*	20th-Fox	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598		Fair
Mr. Imperium (color) (131)	MGM	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	A-1
Mr. Music (5007)*	Para.	Lana Turner-Elio Pina	Sept., '51	87m	May 12	845		Good
Mr. Universe	UA	King Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	A-2
Mrs. O'Malley and Mr. Malone (111)	MGM	Jack Carson-Bert Lahr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1
Modern Marriage, A (5199)	Mono.	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	AYC	B
Molly (formerly The Goldbergs)	Col.	R. Hadley-M. Field-R. Clarke	Oct. 15, '50	66m	Apr. 8	254	A	A-2
(5011)								Good
Mudlark, The (101)	Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	AYC	A-1
Murder Without Crime	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1
My Forbidden Past (114)*	Stratford	Dennis Price-Joan Dowling	May 25, '51	80m				Good
My Outlaw Brother (formerly My Brother, the Outlaw)	RKO	Robert Mitchum-Ava Gardner	Apr. 14, '51	81m	Mar. 31	784	A	B
My True Story	UA	Mickey Rooney-Wanda Hendrix	Mar. 15, '51	82m	Feb. 10	706		Fair
Mysterious Rider, The	Col.	Helen Walker-Willard Parker	Mar., '51	67m	Mar. 10	750		Good
Mystery Submarine (106)	Favorite	Russell Hayden-Sidney Toler	(reissue) Feb., '51	76m				A-2
	Univ.	Macdonald Carey-Marta Toren	Dec., '50	78m	Nov. 25	590	AYC	A-1
NAUGHTY Ariette (Brit.)	UA	Mai Zetterling-Hugh Williams	Mar. 9, '51	86m	May 19	853		Good
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Feb. 25, '51	60m	Feb. 24	721	A	B
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51		Apr. 28	(S) 818		Very Good
Never a Dull Moment (formerly Come Share My Love) (106)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1
New Mexico	UA	Lew Ayres-Marilyn Maxwell	May 18, '51	76m	Dec. 30	(S) 644	AYC	A-2
Next Voice You Hear, The (110)	MGM	James Whitmore-Nancy Davis	Oct. 27, '50	83m	June 10	329		Very Good
Night Into Morning (formerly The People We Love) (130)	Ray	Milland-John Hodiak	June 8, '51	86m	May 19	853		A-2
Night Riders of Montana (5059)	Rep.	Allan "Rocky" Lane	Feb. 28, '51	60m	Apr. 7	794		Good
No Highway in the Sky								Average
(formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Aug., '51		June 2	(S) 870		
No Orchids for Miss Blandish	Renown	Jack LaRue-Linda McDermott	Feb., '51	92m	Mar. 3	742		C
No Questions Asked (132)	MGM	Arlene Dahl-Barry Sullivan	June 20, '51	81m	June 16	887		Poor
No Way Out (025)*	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413		Good
North of the Great Divide (color) (4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	AYC	B
								Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = 13, no pass		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
ODETTE	UA							
Of Men and Music (110)	20th-Fox	Anna Neagle-Trevor Howard	May 15, '51	105m	Jan. 8	653	A	A-2 Very Good
Oh! Susanna (color)		Concert Package	Apr. '51	85m	Nov. 25	590	AYC	A-1 Very Good
(formerly The Goldenfids) (5008)	Rep.	Rod Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758		A-2 Good
Oliver Twist (Brit.) (828)	UA	Robert Newton-Alec Guinness	Apr. 27, '51	105m	May 5	825		A-2 Excellent
On the Riviera (color) (115)	20th-Fox	Danny Kaye-Gene Tierney	May, '51	90m	Apr. 28	818	AYC	B Excellent
One Too Many	Hallmark	Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634		Average
Only the Valiant (022)	WB	Gregory Peck-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749	AY	A-2 Good
Operation Disaster (113)	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661	B	Very Good
Operation Pacific (013)*	WB	John Wayne-Patricia Neal	Jan. 27, '51	109m	Jan. 13	661	AYC	B Very Good
Operation X	Col.	Edward G. Robinson-Peggy Cummins	Feb. '51	79m	Dec. 23	634	A	Average
Outlaw Gold (formerly								
Massacre Valley) (4954)	Mono.	Johnny Mack Brown-V. Herrick	Nov. 26, '50	51m	May 12	(S)846		
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	51m	Nov. 11	(S)562		
PAGAN Love Song (color) (112)*	MGM	Elmer Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633		A-2 Very Good
Painted Hills (color) (125)	MGM	Lessie-Bruce Cowling-Cary Gray	May 4, '51	69m	Mar. 24	765	AYC	A-1 Good
Pandora and the Flying Dutchman (C)	MGM	James Mason-Ava Gardner	May 18, '51	123m	Apr. 14	(S)803		B Very Good
Paper Gallows (Brit.)	UA	Rona Anderson-John Bentley	Nov. '50	69m	Nov. 11	561	A	A-2 Fair
Pardon My French	UA	Merle Oberon-Paul Henreid	July 27, '51					
Passage West (color) (5022)	Para.	John Payne-Arlene Whelan	July, '51	80m	May 26	861	AY	A-2 Very Good
Payment on Demand (formerly								
Story of a Divorce) (171)*	RKO	Better Davis-Barry Sullivan	Feb. '51	90m	Feb. 24	722	A	B Excellent
Peking Express (5024)	Para.	Joseph Cotten, Corinne Calvet	Aug. '51	83m				
Pier 23 (5018)	Lippert	Hugh Beaumont-Richard Travis	May 11, '51	57m	May 19	854		B Good
Pink String and Sealing Wax	Pent.	Googie Withers-John Carol	Oct. '50	75m	Oct. 21	537	A	B Good
Place in the Sun, A (5025)	Para.	M. Clift-E. Taylor-S. Winters	Aug. '51		Sept. 9	(S)479		
Portrait of Clare (Brit.)	Stratford	Richard Todd-Margaret Johnson	May 18, '51	94m				
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan. '51	53m	Jan. 27	690	AYC	A-1 Fair
Prehistoric Women (color)	Univ.	Laurette Luez-Allan Nixon	Nov. 1, '50	74m	Jan. 6	654		B Poor
Prelude to Fame	Univ.	Guy Rolfe-Kathleen Byron	Nov. '50	78m	Nov. 18	570	AYC	A-2 Good
Pride of Maryland (5023)	Univ.	Stanley Clements-Peggy Stewart	Jan. 20, '51	80m	Jan. 13	667	AYC	A-1 Fair
Prince Who Was a Thief, The (color)	Univ.	Tony Curtis-Piper Laurie	July, '51	88m	June 9	879		B Good
Prowler, The	UA	Van. Heflin-Evelyn Keyes	May 25, '51	92m	Apr. 28	817	A	B Good
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov. '50	69m	Nov. 18	570	AYC	A-1 Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr. '51	85m	Mar. 3	742	AY	B Good
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnette	Oct. 26, '50	55m	Nov. 4	554	AYC	A-1 Good
Raton Pass (021)	WB	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A	B Good
Rawhide (113)	20th-Fox	Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749	A	A-1 Very Good
Red Badge of Courage, The (120)	MGM	Audie Murphy-Bill Maudlin	Mar. 16, '51	81m	Apr. 7	(S)794		
Red Shoes, The (Brit.) (color) (Spec.)	UA	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	435	AY	B Excellent
Redhead and the Cowboy, The (5015)	Para.	Glenn Ford-Rhonda Fleming	Mar. '51	82m	Dec. 16	614	AY	A-2 Average
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	56m	Oct. 21	(S)539		A-1
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb. '51	72m	Dec. 9	606	AY	A-2 Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706		A-2 Good
Rich, Young and Pretty	MGM	Jane Powell-Wendell Corey	Aug. 10, '51		June 2	(S)870		
Ridin' the Outlaw Trail	Col.	Charles Starrett-Smiley Burnette	Feb. '51	56m	Feb. 17	714		A-1 Good
Right Guard (104)	MGM	June Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	A-1 Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	567	AYC	A-1 Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov. '50	67m	Dec. 9	606	AYC	A-1 Good
River Gang	Realart	Gloria Jean-John Qualen (reissue)	Oct. 15, '50	64m	Sept. 15, '45	2645		B Fair
Roaring City (5016)	Lippert	Hugh Beaumont-Richard Travis	May 4, '51	60m				
Rocky Mountain (008)	WB	Errol Flynn-Patricia Wymore	Nov. 11, '50	90m	May 6	286	AYC	A-1 Very Good
Rogue River (color)	UA	Rory Calhoun-Peter Graves	Nov. 15, '50	85m	Dec. 30	641	A	B Fair
Rough Riders of Durango	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706		A-1
Royal Wedding (color) (121)*	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	92m	Feb. 10	705	AYC	A-2 Excellent
Rustlers on Horseback (4968)	Rep.	Allan Lane-Eddy Waller	Oct. 23, '50	60m	Nov. 18	570	AYC	A-1 Good
SADDLE Legion (117)	RKO	Tim Holt-Dorothy Malone	Apr. '51	61m	May 5	826	AY	Good
St. Benny the Dip	UA	Dick Haymes-Nina Foch	June 22, '51	80m				
Selma Beachhead (formerly								
Walk in the Sun)	Realart	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733		B Excellent
Samson and Delilah (color)* (5010)	Para.	H. Lerner-V. Mature-G. Sanders	Mar. 28, '51	78m	Oct. 27	57	AYC or AY	A-2 Excellent
Santa Fe (color) (330)	Col.	Randolph Scott-Janis Carter	Apr. '51	89m	Apr. 28	817	AYC	A-1 Good
Saturday's Hero (for. The Hero) (318)	Col.	John Derek-Donna Reed	May, '51		June 2	(S)870		
Scar, The	UA	John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	766	A	Good
Sealed Cargo	RKO	Dana Andrews-Claude Rains	May, '51	90m	Apr. 28	817	AY	A-1 Very Good
Second Chance	UA	Ruth Warrick-John Hubbard	Not Set					
Second Face, The (Brit.)	UA	Ella Raines-Bruce Bennett	Jan. '51	77m	Dec. 16	614	A	B Average
Second Woman, The	UA	Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690	AY	A-2 Very Good
Secret Confessions of a Model	Realart	D. Darrioux-D. Fairbanks, Jr. (reissue)	Mar. '51	78m				
Secrets of a Sinner	Realart	Madge Evans-John Boles (reissue)	Mar. '51	63m				
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb. '51	104m	Oct. 21	538	A	B Very Good
Seven Days to Noon (Brit.)	Distinguished	Barry Jones-Olive Sloane	Not Set	93m	Dec. 30	641	AYC	A-2 Very Good
Short Grass (AA 18)	AA	Rod Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613	A	A-2 Excellent
Show Boat (color) (135)	MGM	Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877		B Excellent
Sierra Passage (formerly								
Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AY	B Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B Good
Silver City Bonanza (5051)	Rep.	Rex Allen-Buddy Ebsen	Mar. 1, '51	67m	Mar. 31	784	A	Good
Sirocco	Col.	Humphrey Bogart-Marta Toren	July, '51	98m	June 9	878		B Good
Slipalong Rosenbloom	UA	Maxie Rosenbloom-Jackie Coogan	Apr. 20, '51	72m	May 26	862		A Fair
Smuggler's Gold (315)	Col.	Cameron Mitchell-Amenda Blake	May, '51	64m	May 5	826	AY	A-1 Good
Smuggler's Island (color) (121)	Univ.	Jeff Chandler-Evelyn Keyes	May, '51	75m	Apr. 14	802	AY	B Good
Snake River Desperados (366)	UA	Charles Starrett-Smiley Burnette	May, '51	54m	May 12	846	AYC	B Fair
So Long at the Fair (Brit.)	UA	Jean Simmons-Dirk Bogarde	Mar. 29, '51	84m	Jan. 27	690	AY	A-2 Good
Soldiers Three (126)	MGM	S. Granger-W. Pidgeon-D. Niven	Apr. 20, '51	92m	Mar. 17	757	AYC	A-2 Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	—REVIEWED— (S) = synopsis		Net? Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Not Set	Oct. 21	(S)539				
Southside 1-1000 (AA17)	AA	Don DeFore-Andrea King	Nov. 12, '50	73m	817	AYC	A-2	Excellent	
Spoilers of the Plains	Rep.	Roy Rogers-Penny Edwards	Feb. 5, '51	68m	706	AYC	A-1	Fair	
Stage to Tucson (color)	Col.	Rod Cameron-Wayne Morris	Jan., '51	82m	434		A	Fair	
Steel Helmet, The (5006)	Lippert	Gene Evans-Sieve Brodie	Feb. 2, '51	84m	653	AY	A-2	Excellent	
Stop That Cab (5014)	Lippert	Sid Melton-Iris Adrian	Mar. 31, '51	60m			A-1		
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	91m	605	A	A-2	Excellent	
Strangers on a Train	WB	Farley Granger-Ruth Roman	June 30, '51	101m	885		B		
Streetcar Named Desire, A	WB	Vivien Leigh-Marlon Brando	Not Set	125m	885			Excellent	
Sugarfoot (color) (016)	WB	Randolph Scott-Adela Jergens	Mar. 10, '51	80m	697	AY	A-2	Good	
Sun Sets at Dawn, The	UA	Sally Parr-Philip Shawn	Jan. 22, '51	71m	554	A	A-2	Good	
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery-Paula Corday	Mar., '51	80m	758	AY	A-1	Very Good	
TAKE Care of My Little Girl (color) (119)	20th-Fox	Jeanne Crain-Jean Peters	July, '51	93m	887	AY	A-2	Very Good	
Tales of Hoffmann (color)	Lopert	Moir Shearer-Robert Helpmann	Roadshow	138m	793	AY	A-2	Excellent	
Tangler	Realtar	Maria Montez-Robert Paige (reissue)	Jan. 1, '51	76m	2895			Good	
Target	RKO	Charles McGraw-Marie Windsor	Not Set	Nov. 4	(S)554				
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens-Robert Douglas	Feb., '51	90m	690	AYC	A-1	Good	
Tarzan and the Amazons	RKO	Johnny Weissmuller-B. Joyce (reissue)	Dec. 2, '50	72m	2374			Fair	
Tarzan and the Leopard Woman	RKO	Johnny Weissmuller-B. Joyce (reissue)	Dec. 2, '50	72m	2849			Average	
Tarzan's Peril (172)	RKO	Lex Barker-Virginia Huston	Mar. 10, '51	79m	766	AYC	A-1	Good	
Teresa (137)	MGM	Pier Angeli-John Ericson	Roadshow	105m	750	AYC	A-1	Good	
Texas Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankers-James Ellison	Nov., '50	71m	537	AYC	A-1	Average	
Texas Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar., '51	70m	750		A-1	Good	
Texas Rangers (325) (color)	Col.	George Montgomery-Gale Storm	June, '51	88m	878			Good	
That's My Boy (5026)	Para.	Dean Martin-Jerry Lewis	Aug., '51	98m	886	AY		Very Good	
They Were Not Divided	UA	Edward Underdown-Ralph Clanton	Feb. 8, '51	91m	854			Fair	
Thing, The*	RKO	Kenneth Tobey-Margaret Sheridan	Apr., '51	87m	793	A	A-2	Good	
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb., '51	85m	689	A	B	Excellent	
3 Desperate Men (5009)	Lippert	Preston Foster-Virginia Grey	Jan. 12, '51	69m	670		A-2	Average	
Three Guys Named Mike (119)*	MGM	Jane Wyman-Van Johnson	Mar. 9, '51	90m	705	AYC	A-2	Good	
Three Husbands (119)	UA	Eve Arden-Howard de Silva	Nov. 17, '50	78m	562	A	B	Good	
Three Secrets (006)	WB	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m	457	A	B	Very Good	
Three Steps North	UA	Lloyd Bridges-Les Pavlovani	June 15, '51	85m			A-2		
Thunder in God's Country (5052)	Rep.	Rex Allen-Mary Ellen Kay	Apr. 8, '51	67m	810	AYC	A-1	Good	
To Please a Lady (105)*	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	91m	509	AY	A-2	Very Good	
To the Last Man	Favorite	Randolph Scott-Buster Crabbe (reissue)	Dec., '50	76m					
Tokyo File 212	RKO	Florence Marly-Robert Payton	May, '51	84m	810	AY	B	Fair	
Tomahawk (color) (110)*	Univ.	Van Heflin-Yvonne De Carlo	Feb., '51	82m	662	AYC	A-1	Good	
Tony Draws a Horse (British)	Fine Arts	Cecil Parker-Anne Crawford	May 14, '51	90m	862			Very Good	
Tougher They Come, The (305)	Col.	Preston Foster-Wayne Morris	Dec., '50	69m	571	AY	A-2	Fair	
Trail of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m	614	AYC	A-1	Good	
Trio (Brit.)	Para.	J. Hayter-N. Patrick-J. Simmons	June, '51	91m	517	AY	A-2	Excellent	
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov., '50	95m	511	AYC	A-2	Good	
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy-Kathleen Ryan	May 4, '51	92m	605	A	A-2	Excellent	
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov., '50	92m	517	AY	A-1	Good	
Two Gals and a Guy	UA	Janis Paige-Robert Alda	June 29, '51						
Two Lost Worlds	UA	Laura Elliott-Jim Arness	Oct. 29, '50	61m	697	AYC	A-1	Average	
Two of a Kind	Col.	Lizabeth Scott-Edmond O'Brien	July, '51	75m					
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m	517	AYC	A-1	Very Good	
UNDER Mexicali Stars (4954)	Rep.	Rex Allen-Dorothy Patrick	Nov. 20, '50	67m	606	AYC	A-1	Good	
Under the Gun (109)	Univ.	Richard Conte-Audrey Totter	Jan., '51	84m	613		A-2	Very Good	
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec., '50	83m	553		A-2	Good	
Up Front (118)*	Univ.	David Wayne-Tom Ewell	Apr., '51	92m	741	AYC	A	Very Good	
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Apr., '51	102m	713	AY	B	Excellent	
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m	590	AY	B	Average	
Vengeance Valley (color) (117)*	MGM	Burt Lancaster-Robert Walker	Feb. 16, '51	82m	697	AY	A-2	Very Good	
Vicious Years, The	Mono.	Tommy Cook-Gar Moore	Feb. 18, '51	81m	(S)811				
Virginia City (018)	WB	Errol Flynn-H. Bogart (reissue)	Mar. 17, '51	121m	42				
Volcano	UA	Anna Magnani-Geraldine Brooks	May 1, '51	110m	(S)714	A	B		
WALK Softly, Stranger (102)	RKO	Joseph Cotten-Valli	Nov. 4, '50	81m	458	AY	A-2	Fair	
Warpath (color) (5025)	Para.	Edmond O'Brien-Dean Jagger	Aug., '51	95m	869	AY	A-2	Very Good	
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	71m	589		A-1	Good	
Wells Fargo Gunmaster	Rep.	Allan "Rocky" Lane	May 15, '51	60m	855		A-1	Good	
West Point Story, The (009)*	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m	569	AYC	A-2	Very Good	
When I Grow Up	UA	Robert Preston-Martha Scott	Apr. 20, '51	90m	801	AY	A-1	Very Good	
When the Redskins Rode (C) (339)	Col.	Jon Hall-Mary Castle	May, '51	78m	846		A-2	Good	
Where Danger Lives (024)	RKO	Robert Mitchum-Faith Domergue	Nov. 23, '50	84m	353	A	A-2	Good	
Whirlwind	Col.	Gene Autry-Gail Davis	Apr., '51	70m	793	AY	A-1	Good	
Wicked City	UA	M. Montez-J. Aumont-L. Palmer	Jan. 2, '51	76m	862		B	Average	
Woman on the Run (932)	Univ.	Ann Sheridan-Dennis O'Keefe	Oct., '50	77m	510	A	A-2	Good	
YANK in Korea, A	Col.	Lon McCallister-William Phillips	Feb., '51	73m	713	AY	A-1	Average	
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox	Gary Cooper-Jane Greer	Apr., '51	93m	743	AY	A-2	Very Good	

FEATURES LISTED BY COMPANIES—PAGE 893, JUNE 16, 1951
SHORT SUBJECTS CHARTS APPEARS ON PAGES 903-904, JUNE 16, 1951

RELEASE CHART BY COMPANIES

Complete catalogue of features released during 12 months plus coming attractions

This Product Digest section—a monthly service of MOTION PICTURE HERALD—lists all features in release from May, 1950, plus completed coming attractions. Titles are arranged in order of release dates. Advance dates are subject to change. Running times are the index times supplied by the distributor.

For info to reviews, synopses and ratings see the alphabetical Release Chart in the weekly Product Digest.

(R) designates a reissue. (C) designates color.

ALLIED ARTISTS

(Released through Monogram)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
AA-17	Southside 1-1000	Nov. 12 '50	Don DeFoe, Andrea King	75	Melodrama
AA-18	Short Grass	Dec. 24 '50	Red Cameron, Cathy Down	82	Drama
AA-19	I Was an American Spy	Apr. 15 '51	A. Dvorak, G. Evans, D. Kennedy	85	Drama
AA-20	The Highwayman	Aug. 5 '51	Wanda Hendrix, Charles Coburn	85	Drama
...	Disc Jockey		Jane Nigh, Michael O'Shea		Musical

ASTOR PICTURES

...	(R) Bedside Manoeuvres	May 1 '50	Beth Hutton, John Carroll	79	Comedrama
...	(R) Blood on the Hills	May 1 '50	Don O'Kelly, John O'Hara	80	Comedy
...	(R) Messenger of Peace	June 1 '50	John Beck, Paul Guilfoyle	87	Western
...	(R) North From the Lone Star	June 15 '50	"Wild Bill" Elliott	41	Western
...	(R) Dangerously Dangerous	July 15 '50	Dennis O'Keefe, Jane Powell	85	Comedrama
...	(R) Diamonds and Crime	Aug. 1 '50	Ralph Bellamy, Jane Powell	85	Comedrama
...	(R) Hands Across the Rockies	Sept. 1 '50	"Wild Bill" Elliott	41	Western
...	(R) Bachelor's Daughter, The	Sept. 1 '50	Adolphe Menjou, Gail Russell	89	Comedrama
...	(R) King of Dodge City	Sept. 15 '50	"Wild Bill" Elliott	42	Western
...	(R) Italy Year at the Vatican	Oct. 1 '50	Right Rev. F. J. Sheen, Narrator	66	Docu'ry
...	(R) Sinner's Holiday	Jan. 15 '51	George Raft, Randolph Scott	95	Drama
...	(R) Dark Waters	Mar. 15 '51	Merle Oberon, Franchot Tone	95	Drama
...	(R) Men of the Sea	Apr. 15 '51	Lynn Bari, Louis Calhern	91	Drama
...	(R) Bride of the Sea	Apr. 15 '51	George Raft, Sylvia Sydney	86	Drama
...	(R) The Great John L.	June 15 '51	George Raft, Randolph Scott, Mary Calhoun	86	Drama
...	Border Fence	Aug. 15 '51	Walt Wayne, Mary Nord	66	Western

COLUMBIA

238	No Sad Songs for Me	May '50	Margaret Sullivan, Wendell Corey	89	Drama
239	Kill the Umpire	May '50	William Bendix, Una Merkel	79	Comedy
245	Cowtown	May '50	Gene Autry, Gail Davis	70	Western

(Continued in column 2)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
263	Beauty on Parade	May 4 '50	Robert Hutton, Ruth Warrick	66	Musical
264	Customs Agent	May 18 '50	William Eythe, Marjorie Reynolds	72	Melodrama
223	Fortunes of Captain Blood	June '50	Louise Hayward, Patricia Medina	91	Drama
251	Hedwena	June '50	Eddy Arnold, Jeff Donnell	44	Western
257	The Good Humor Man	June '50	Jack Carson, Lela Albright	82	Comedy
266	Texas Dramo	June 1 '50	Charles Starrett, Smiley Burnette	54	Western
262	State Penitentiary	June 3 '50	Warner Baxter, Onslow Stevens	71	Melodrama
262	David Harding, Contender	June 10 '50	Charles Starrett, Smiley Burnette	54	Western
240	Caprice Girl	July '50	John Williams, Diana Lynn	71	Melodrama
243	Reaper of Shearwood Forest (C)	July '50	John Derek, Diana Lynn	88	Drama
247	Beyond the Purple Hills	July '50	Gene Autry, Jo Dennis	70	Western
319	711 Ocean Drive	July '50	Edmond O'Brien, Joanne Dru	102	Melodrama
324	Convicted	Aug. '50	Glenn Ford, Broderick Crawford	91	Melodrama
242	In a Lonely Place	Aug. '50	Humphrey Bogart, Gloria Graham	94	Melodrama
215	On the Isle of Samoa	Aug. 3 '50	Jon Hall, Susan Cabot	62	Melodrama
264	Streets of Ghost Town	Aug. 3 '50	Charles Starrett, Smiley Burnette	54	Western
267	Beware of Blondie	Aug. 10 '50	Penny Singleton, Arthur Lake	66	Comedy
249	Indian Territory	Sept. '50	Gene Autry, Gail Davis	70	Western
317	Petty Girl (C)	Sept. '50	Robert Cummings, Joan Caulfield	87	Musical
364	When You're Smiling	Sept. '50	James Cagney, Lela Albright	78	Musical
325	Across the Board	Sept. 14 '50	Charles Starrett, Smiley Burnette	55	Western
325	Follow That Girl, The	Oct. '50	Lucille Ball, Eddie Albert	85	Comedy
341	Last of the Buccaneers (C)	Oct. '50	Paul Henreid, Jack Oakie	79	Adventure
311	Bookie Fireman	Oct. 12 '50	Bill Williams, Barton MacLane	43	Melodrama
362	Raiders of Tomahawk Creek	Oct. 26 '50	Charles Starrett, Smiley Burnette	55	Western
246	Blazing Sun	Nov. '50	Gene Autry, Lynne Roberts	75	Western
313	Chain Gang	Nov. '50	Douglas Kennedy, Marjorie Lord	70	Melodrama
323	Emergency Wedding	Nov. '50	Larry Parks, Barbara Hale	78	Comedy
322	Prigmy Island	Nov. '50	Joan Crawford, Wendell Corey	94	Drama
363	The Texas Meets Calamity Jane (C)	Nov. '50	Johnny Weismuller, Ann Savage	69	Adventure
361	Renegades of the Sage	Nov. 24 '50	Evelyn Ankers, James Ellison	71	Western
346	It's a Cockeyed Wonder	Dec. '50	Charles Starrett, Smiley Burnette	56	Western
368	Killer That Walked New York	Dec. '50	Mickey Rooney, Terry Moore	77	Comedy
361	Lightning Gun	Dec. 19 '50	Errol Flynn, Charles Kerrin	79	Drama
365	The Tougher They Come	Dec. '50	Charles Starrett, Smiley Burnette	55	Western
363	Frontier Outpost	Dec. 19 '50	Wanda Hendrix, Preston Foster	85	Western
325	Flying Saucer, The	Jan. '51	Glenn Ford, Vivian Lindorf	92	Melodrama
361	Gasoline Alley	Jan. '51	Scotty Beckett, Jimmy Lydon	77	Comedy
361	Gene Autry and The Mounties	Jan. '51	Scotty Beckett, Jimmy Lydon	77	Comedy
361	Great Manhunt, The (formerly State Secret) (Brit.)	Jan. '51	Gene Autry, Elena Verdugo	79	Western
331	State Secret (Brit.)	Jan. '51	Douglas Fairbanks, Jr., G. John	97	Melodrama

(Continued on following page, column 1)

COLUMBIA

(continued)

LIPPERT

(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
263	Prarie Bandup	Jan. '51	Charles Starrett, Smiley Burnette	53	Western
264	Stage to Tucson (C)	Jan. '51	Rod Cameron, Wayne Morris	82	Western
265	Born Yesterday	Feb. '51	Judy Holliday, Broderick Crawford	104	Comedy
266	Conterparty Meets Scotland Yard	Feb. '51	Howard St. John, Amanda Blake	87	Melodrama
267	Operation X	Feb. '51	Edward G. Robinson, Peggy Cummins	79	Drama
268	Reverend Agent	Feb. '51	Douglas Kennedy, Jean Willes	72	Melodrama
269	Yank in the Outlaw Trail	Feb. '51	Charles Starrett, Smiley Burnette	54	Western
270	Tank in Karoo, Oklahoma (C)	Feb. '51	Jon McCallister, William Phillips	79	Western
271	Al Jennings' Ambush	Mar. '51	Richard Dix, Lila Harron	85	Drama
272	Fort Savage Ambush	Mar. '51	Richard Dix, Lila Harron	85	Drama
273	"M"	Mar. '51	Charles Starrett, Smiley Burnette	55	Western
274	My True Story	Mar. '51	David Wayne, Howard De Silva	88	Drama
275	Texas Never Cry	Mar. '51	Helen Walker, Willard Parker	87	Drama
276	Fury of the Congo	Apr. '51	Gene Autry, Gail Davis	76	Western
277	Santa Fe (C)	Apr. '51	Johnny Weissmuller, Sherry Morland	69	Melodrama
278	Valentine (C)	Apr. '51	Randolph Scott, Janis Carter	80	Western
279	Whirlwind	Apr. '51	Eleanor Parker, Tony Dexter	102	Western
280	Brave Belles, The	Apr. '51	Gene Autry, Smiley Burnette	76	Drama
281	Her First Romance	May '51	Med. Ferrer, Miroslava	108	Drama
282	Smugglers Gold	May '51	Margaret O'Brien, Allan Martin, Jr.	73	Drama
283	Snake River Desperado	May '51	Cameron Mitchell, Amanda Blake	64	Drama
284	When the Redskins Rode (C)	May '51	Charles Starrett, Smiley Burnette	78	Western
285	Leavin' Doan	May '51	Jon Hall, Lila Fennelly	87	Melodrama
286	Silver Canyon	June '51	Barbara Hale, Richard Greene	84	Drama
287	Texas Rangers (C)	June '51	Gene Autry, Gail Davis	70	Western
288	Big Gunber, The	July '51	George Montgomery, Gale Storm	68	Western
289	Boonanza Town	July '51	Charles Starrett, Smiley Burnette	72	Western
290	Hurricane Island (C)	July '51	Jon Hall, Marie Windsor	98	Drama
291	Siseco	July '51	Humphrey Bogart, Maria Toren	95	Drama
292	Two of a Kind	July '51	Lizabeth Scott, Edmund O'Brien	98	Drama

REISSUES

(R) Adam Had Four Sons	Ingrid Bergman, Warner Baxter	81	Drama
(R) Adventure in Manhattan	Jean Arthur, Joel McCrea	72	Comedrama
(R) Arizona	Jean Arthur, William Holden	128	Western
(R) Avanti! Truth, The	Irma Stunne, Garry Grant	83	Comedy
(R) Beware of the Wind	Irma Stunne, Mark Carlin	63	Comedy
(R) Boat Man Will Get You, The	Boris Karloff, Peter Lerre	64	Horror
(R) Coast Guard	Randolph Scott, Ralph Bellamy	72	Melodrama
(R) Commandos Strike at Dawn	Paul Muni, Lillian Gish	100	Drama
(R) Cry of the Werewolf	Nina Foch, Stephen Crane	63	Horror
(R) Darling Young Man, The	Joe E. Brown, Marguerite Chapman	73	Comedy
(R) Destroyer	Edward G. Robinson, Glenn Ford	99	Melodrama
(R) Driftin'	Jack Holt, Ralph Graves	100	Melodrama
(R) Doctor Takes a Wife, The	Loretta Young, Ray Milland	89	Comedy
(R) Flight Lieutenant	Pat O'Brien, Glenn Ford	80	Melodrama
(R) Golden Boy	Barbara Stanwyck, William Holden	101	Melodrama
(R) Good Girls Go to Paris	Joan Blondell, Melvyn Douglas	78	Comedy
(R) Heat's On, The	Mae West, Victor Moore	68	Mus. Com.
(R) His Girl Friday	Cary Grant, Rosalind Russell	82	Comedy
(R) Highway	Katharine Hepburn, Garry Grant	97	Drama
(R) Invaders, The	Robert Montgomery, Lila Harron	104	Drama
(R) It Happened One Night	Clark Gable, Claudette Colbert	103	Comedrama
(R) Kansas City Kitty	Joan Davis, Bob Crosby	72	Comedy
(R) King of the Wild Horses	William Janney, Dorothy Appleby	64	Western

HOPALONG CASSIDY REISSUES

(R) Bar 26 Justice	William Boyd, Geo. "Gabby" Hayes	74	Western
(R) Borderland	William Boyd, Geo. "Gabby" Hayes	82	Western
(R) Cassidy of Bar 26	William Boyd, Geo. "Gabby" Hayes	59	Western
(R) Frontiersman, The	William Boyd, Geo. "Gabby" Hayes	64	Western
(R) Hidden Gold	William Boyd, Minor Watson	62	Western
(R) Hills of Old Wyoming	William Boyd, Geo. "Gabby" Hayes	79	Western
(R) Hopalong Cassidy Returns	William Boyd, Geo. "Gabby" Hayes	74	Western
(R) Hopalong Rides Again	William Boyd, Geo. "Gabby" Hayes	65	Western
(R) In Old Mexico	William Boyd, Geo. "Gabby" Hayes	79	Western
(R) Law of the Pampas	William Boyd, Sidney Toler	79	Western
(R) North of the Border	William Boyd, Geo. "Gabby" Hayes	71	Western
(R) Pride of the Plains	William Boyd, Geo. "Gabby" Hayes	81	Western
(R) Range War	William Boyd, Willard Parker	69	Western
(R) Renegade Trail	William Boyd, Russell Hayden	69	Western
(R) Rustler's Valley	William Boyd, Russell Hayden	69	Western
(R) Santa Fe Marshal	William Boyd, Marjorie Rambeau	66	Western
(R) Showdown, The	William Boyd, Russell Hayden	64	Western
(R) Silver on the Sage	William Boyd, Russell Hayden	71	Western
(R) Stage Coach War	William Boyd, Jolie Carter	64	Western
(R) Sunset Trail	William Boyd, Geo. "Gabby" Hayes	77	Western
(R) Texas Trail	William Boyd, Geo. "Gabby" Hayes	59	Western
(R) Trail Trail	William Boyd, Geo. "Gabby" Hayes	77	Western

MGM

25	The Reformer and the Redhead	May 5 '50	Jane Allyn, Dick Powell	96	Comedrama
26	Stars in My Crown	May 11 '50	Joel McCrea, Ellen Drew	89	Drama
27	Please Believe Me	May 15 '50	Deborah Kerr, Robert Walker	87	Comedy
28	Shadow on the Wall	May 19 '50	Ann Sothern, Zachary Scott	84	Melodrama
29	The Big Hangover	May 23 '50	Ann Sothern, Elizabeth Taylor	81	Comedrama
30	Father of the Bride	June 2 '50	Spencer Tracy, Leta Stetter	112	Melodrama
31	The Shipper Surprised His Wife	June 16 '50	Robert Walker, Jean Leslie	94	Comedy
32	Crisis	July 7 '50	Cary Grant, Joe Ferrer	94	Comedy
33	Duchess of Idaho (C)	July 14 '50	Esther Williams, Van Johnson	98	Musical
34	The Happy Years (C)	July 21 '50	Dean Stockwell, Darryl Hickman	119	Comedy

MGM
(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
25	Mystery Street	July 28 '59	Ricardo Montalban, Sally Forrest	93	Mystery
30	Annie Get Your Gun (C)	Aug. '59	Betty Hutton, Howard Keel	107	Musical
36	Three Little Words (C)	Aug. 4 '59	Red Autaire, Red Skelton	102	Musical
37	A Lady Without Pausport	Aug. 18 '59	Red Skelton, John Hodiak	75	Drama
38	Summer Stock (C)	Aug. 25 '59	Gene Kelly, John Hodiak	109	Musical
101	A Life of Her Own	Sept. 1 '59	Gena Turner, Ray Milland	105	Drama
102	Devil's Horse	Sept. 15 '59	Robert Taylor, John Hodiak	97	Musical
103	Life of a New Orleans (C)	Sept. 22 '59	Kathryn Grayson, John Hodiak	87	Musical
104	Eight Coins	Oct. 6 '59	June Allyson, Dick Powell	90	Drama
105	To Please A Lady	Oct. 13 '59	Clark Gable, Barbara Stanwick	92	Drama
106	The Miniver Story	Oct. 20 '59	Gene Garson, Walter Pidgeon	104	Drama
107	Next Voice You Hear, The	Oct. 27 '59	Gene Whitmore, Nancy Davis	75	Drama
108	Dial 1119	Nov. 3 '59	Marshall Thompson, Virginia Field	75	Melodrama
109	Two Weeks With Love (C)	Nov. 10 '59	Gene Powell, Ricardo Montalban	92	Musical
110	King Solomon's Mines (C)	Nov. 24 '59	Deborah Kerr, Stewart Granger	102	Adventure
111	Mr. O'Malley and Mr. Malone	Dec. 8 '59	Marjorie Main, James Whitmore	89	Comedy
112	Pagan Love Song (C)	Dec. 29 '59	Edgar Williams, Howard Keel	71	Musical
113	Watch the Birdie	Jan. 12 '61	Red Skelton, Aileen Doherty	76	Musical

116 Magnificent Yankee,

110	Carpet for Alarms	Feb. 23 '51	Loretta Wyman, Ben Johnson	16	Comedy
111	Three Guys Named Mike	Mar. 9 '51	Jane Wyman, Ray Johnson	10	Drama
112	Inside Straight	Mar. 16 '51	Fred Brinn, Arlene Dahl	87	Drama
123	Royal Wedding (C)	Mar. 23 '51	David Attalage, Jane Powell	52	Musical
124	Father's Little Dividend	Apr. 13 '51	S. Tracy, J. Bennett, E. Taylor	81	Comedy
125	Soldiers Three	Apr. 20 '51	B. Granger, W. Pidgeon, D. Niven	32	Drama
127	Great Caruso, The (C)	Apr. 27 '51	Marie Lanza, Ann Blyth	109	Musical
128	Painted Hills, The (C)	May 4 '51	Lanier, Bruce Cowling, Cary Grey	49	Melodrama
129	Hometown Story (formerly Headline)	May 18 '51	Donald Crisp, Marjorie Reynolds	61	Drama
130	Go For Broke	May 25 '51	Ray Johnson, Warner Anderson	52	Drama
131	Night Into Morning (formerly People We Love, The)	June 8 '51	Ray Milland, Nancy Davis	56	Drama
132	No Questions Asked	June 15 '51	Arlene Dahl, Barry Sullivan	81	Drama
133	Excuse My Dust (C)	June 22 '51	Red Skelton, Sally Forrest	82	Comedy
134	Kind Lady	June 29 '51	Ethel Barrymore, Maurice Evans	76	Drama
135	Strictly Dishonorable	July 6 '51	Edith Piaf, Janet Leigh	86	Comedrama
136	Show Boat (C)	July 13 '51	Kathryn Grayson, Howard Keel	105	Musical
137	Law and Lady Lovett, The	July 20 '51	Robert Garwood, Michael Wilding	105	Drama
138	Rich, Young and Pretty (C)	July 27 '51	Robert Taylor, Patricia Priest	105	Drama
139	People Against O'Hara	Aug. 10 '51	Jane Powell, Vic Damone	105	Melodrama

... American in Paris, A
131 Mr. Imperium (C)...

Across the Wide Missouri (C)	Clark Gable, John Hodiak	81	Drama
Angels and the Pirates, The	Paul Douglas, Janet Leigh		Comedrama
Baroness	Sally Forrest, Kerfe Brannehan		Melodrama
Battled the Law (formerly Thin Knife, The)	Walter Pidgeon, Ann Harding		Melodrama
Beauty and the Beast (C)	Robert Taylor, Jeanette MacDonald		Documentary
Light Touch, The	Edward G. Robinson, Piper Laurie		Drama
Love Is Better Than Ever	Elizabeth Taylor, Larry Parks		Comedrama
Man With a Clash	Joseph Cotton, Leslie Caron		Drama
North Country, The (C)	Stewart Garner, Cyd Charisse		Adventure
Panthers and the Flying Dutchman (C)	Ann Gardner, James Mason	123	Drama
Queen of Vivia (C)	Robert Taylor, Deborah Kerr		Drama
Rain, Rain, Go Away	Nancy Davis, James Whitmore		Drama
Reign of Courage	John Hodiak, Bill Mauldin		Drama
Strife, The		81	Drama

Continued on following page, column 1)

Continued on following page, column 1)

MGM (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
.....	Tail Tazzer, The.....	May 7 '50	Dick Powell, Paula Raymond	41	Drama
.....	Texas Carnival (C).....	May 14 '50	Esther Williams, Red Skelton	49	Musical
.....	Tom Young to King.....	May 14 '50	Van Johnson, Jane Alyn	49	Drama
MONOGRAM					
4917	Factor Makes Good.....	May 7 '50	Raymond Walburn, Walter Catlett	41	Comedy
4918	Father Takes a Chance.....	May 14 '50	Leo Gorcey, Huntz Hall	49	Comedy
4919	Side Show.....	June 4 '50	Leon Errol, Joe Kirkwood	42	Comedy
4920	The Last Volcano.....	June 18 '50	Don McGuire, Tracy Roberts	47	Melodrama
4921	Arizona Territory.....	June 25 '50	Johnny Sheffield, Donald Woods	46	Adventure
4922	The Silk Nose (British).....	July 2 '50	Whip Wilson, Andy Clyde	36	Western
4923	Snow Dog.....	July 9 '50	Carole Landis, Joseph Calleia	72	Mystery
4924	County Fair (C).....	July 16 '50	Kirby Grant, Zena Verdugo	64	Adventure
4925	Triple Trouble.....	Aug. 4 '50	Rory Calhoun, Jane Hall	66	Comedy
4926	Silver Raiders.....	Aug. 13 '50	Leo Gorcey, Huntz Hall	66	Comedy
4927	Big Timber.....	Sept. 26 '50	Whip Wilson, Andy Clyde	55	Western
4928	King of the Cowboys.....	Sept. 26 '50	Roddy McDowell, Jeff Donnell	72	Western
4929	Band of the Hidden City.....	Sept. 26 '50	Whip Wilson, Andy Clyde	72	Western
4930	Cherokee Uprising.....	Oct. 8 '50	J. Sheffield, Sue England	71	Adventure
4931	A Modern Marriage.....	Oct. 15 '50	Whip Wilson, Andy Clyde	57	Western
4932	Hot Rod.....	Oct. 22 '50	Margaret Field, Reed Hadley	46	Melodrama
4933	Bliss Busters.....	Oct. 29 '50	James Lydon, Gloria Winters	61	Action
4934	Joe Palooka in the Squared Circle Nov. 8 '50	Nov. 8 '50	Leo Gorcey, Huntz Hall	64	Comedy
4935	Outlaw Gold (formerly Massacre Valley).....	Nov. 26 '50	Johnny Mack Brown, V. Herrick	51	Western
4936	Outlaws of Texas.....	Dec. 19 '50	Whip Wilson, Andy Clyde	56	Western
4937	Father's Wild Game.....	Dec. 2 '50	Barbara Brown, Raymond Walburn	61	Comedy
4938	Call of the Klondike (formerly Fangs of the North).....	Dec. 17 '50	Kirby Grant, Chinocho	66	Adventure
4939	Sierra Passage (formerly Trail of the North).....	Jan. 7 '51	Wayne Morris, Lola Albright	81	Western
4940	Colorado Ambush.....	Jan. 14 '51	Johnny Mack Brown, V. Herrick	51	Western
4941	Beverly Battalion.....	Jan. 21 '51	Leo Gorcey, Huntz Hall	49	Comedy
4942	Blue Blood (C).....	Jan. 28 '51	Bill Williams, Joe Nick	72	Drama
4943	Alltime Trail.....	Feb. 4 '51	Whip Wilson, Andy Clyde	44	Western
4944	Rhyme Inn.....	Feb. 11 '51	Jane Frayne, Kirby Grant	73	Musical
4945	Vicious Years, The.....	Feb. 18 '51	Tommy Cook, Gar Moore	81	Drama
4946	Navy Bound.....	Mar. 4 '51	Tom Neal, Regis Toomey	61	Drama
4947	Man From Sonora.....	Mar. 11 '51	Johnny Mack Brown	54	Western
4948	Gray Fury (formerly The Wind in My Lover) (Surrealish).....	Mar. 18 '51	Vivica Lindfors, Christopher Kent	63	Drama
4949	Lion Hunters, The.....	Mar. 25 '51	Johnny Sheffield, Ann Todd	75	Adventure
4950	Canyon Raiders (formerly Wild Horse Prairie).....	Apr. 8 '51	Whip Wilson, Phyllis Coates	54	Western
4951	Blond Bullies (formerly Blood Bullies).....	Apr. 25 '51	Leo Gorcey, Huntz Hall	49	Comedy
4952	Cavalry Scout (C).....	May 6 '51	Johnny Mack Brown	51	Western
4953	According to Mrs. Boyle (formerly Outside the Law).....	May 13 '51	Red Cameron, Audrey Long	78	Western
4954	Nevada Badmen.....	May 20 '51	Spring Byington, Brett King	49	Drama
4955	Casa Manana.....	May 27 '51	Whip Wilson, Fuzzy Knight	58	Western
4956	Father Takes the Air.....	June 3 '51	Robert Clarke, Virginia Welles	73	Comedy
4957	Montana Desperado.....	June 17 '51	Raymond Walburn, Walter Catlett	61	Comedy
4958	Yukon Manhunt.....	June 24 '51	Johnny Mack Brown	51	Western
4959	Flight to Mars.....	July 8 '51	Kirby Grant, Margaret Field	51	Adventure
4960	Stagecoach Driver.....	.....	Marquette Chapman, Cameron Mitchell	.....	Adventure
4961	.....	.....	Johnny Mack Brown	.....	Western

PARAMOUNT (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
.....	Carrie.....	May '50	Jennifer Jones, Laurence Olivier	64	Drama
.....	Detective Story.....	May '50	Kirk Douglas, Eleanor Parker	61	Drama
.....	Fort Savage.....	May '50	Sterling Hayden, Arlene Whelan	82	Western
.....	My Favorite Spy.....	May '50	Bob Hope, Hedy Lamarr	81	Comedy
.....	Rage of the Vulture.....	June '50	Alan Ladd, Deborah Kerr	78	Drama
.....	Red Mountain (C).....	June '50	Yvonne De Carlo, Barry Fitzgerald	78	Western
.....	Silver City (C).....	June '50	Yvonne De Carlo, Barry Fitzgerald	78	Western
.....	Stogie, The.....	June '50	Dean Martin, Jerry Lewis	78	Comedy
REALART					
.....	(R) Dead Man's Eyes.....	May '50	Lon Chaney, Jean Parker	64	Horror
.....	(R) Keep 'Em Slugging.....	May '50	Dead End Kids	61	Action
.....	(R) Nightmare.....	May '50	Brian Donlevy, Diana Barrymore	82	Drama
.....	(R) Tough As They Come.....	May '50	Dead End Kids	81	Action
.....	(R) Duetty Room Again.....	June '50	Jane Stewart, Marjorie Dietrich	84	Western
.....	(R) Gun Wildcat.....	June '50	John Ford, Barry Fitzgerald	75	Adventure
.....	(R) Here Come the Cops.....	June '50	Meigs Mowbray, Joe Hall	75	Adventure
.....	(R) Merry Monarchs.....	June '50	Abbott & Costello	39	Comedy
.....	(R) The Suspect.....	June '50	Donald O'Connor, Ann Blyth	91	Musical
.....	(R) When the Daltons Rode.....	June '50	Jean Gabin, Ellen Drew	94	Action
.....	(R) Fury in the Sky.....	July '50	Brod Crawford, Randolph Scott	89	Western
.....	(R) Fighting Command.....	July '50	Loretta Young, G. Fitzgerald	83	Action
.....	(R) All Quiet on the Western Front.....	Aug. 1 '50	Robert Mitchum, Noah Berry, Jr.	183	Drama
.....	(R) Big Cane, The.....	Aug. 15 '50	Low Ayres, Louis Wolheim	89	Action
.....	(R) Nagana.....	Aug. 15 '50	Clyde Beatty, Anita Page	74	Action
.....	(R) Abilene Town.....	Sept. 1 '50	Tala Birell, Melvyn Douglas	89	Western
.....	(R) Gena A'Blain.....	Sept. 15 '50	Randolph Scott, Rhonda Fleming	72	Western
.....	(R) Spirit of Calaver.....	Sept. 15 '50	Jackie Cooper, F. Bartholomew	89	Action
.....	(R) Spirit of St. Louis.....	Sept. 15 '50	Low Ayres, Andy Devine	87	Horror
.....	(R) House of Frankenstein.....	Oct. 1 '50	Boris Karloff, Lon Chaney	71	Horror
.....	(R) River Gang.....	Oct. 15 '50	Gloria Jean, John Qualen	64	Drama
.....	(R) San Francisco Decks.....	Jan. 1 '51	Barry Fitzgerald, Burgess Meredith	89	Drama
.....	(R) Black Angel.....	Jan. 1 '51	Roderick Crawford, Dan Duray	76	Adventure
.....	(R) Tangier.....	Feb. 1 '51	Maria Montez, Robert Paige	111	Action
.....	(R) Fighting Sullivan, The.....	Feb. 1 '51	Anne Baxter, Thomas Mitchell	117	Action
.....	(R) Salerno Beachhead.....	Feb. 1 '51	Dana Andrews, Richard Conte	117	Action
.....	(R) Secret Confessions of a Model.....	Mar. '51	Danielle Darrieux, D. Fairbanks, Jr.	78	Drama
.....	(R) Secrets of a Sinner.....	Mar. '51	Madge Evans, John Boles	43	Drama
.....	(R) Criminals of the Underworld.....	May 1 '51	Richard Dix, Lon Chaney	51	Drama
.....	(R) Fighting the Racketeers.....	May 1 '51	Ed Sullivan, Barton MacLean	85	Drama
.....	(R) Guerrillas of the Orient.....	May 1 '51	Constance Bennett, Grace Field	69	Melodrama
.....	(R) Massacre in the Orient.....	May 1 '51	Ed Sullivan, Barton MacLean	85	Drama
.....	(R) Time of Their Lives.....	June 1 '51	Abbott and Costello	82	Comedy
.....	(R) Prison Break.....	June 15 '51	Abbott and Costello	82	Comedy
.....	(R) Cohens and Kellys in Africa.....	Aug. 1 '51	Victor McLaglen, Jackie Cooper	78	Melodrama
.....	(R) Cohens and Kellys in Hollywood.....	Aug. 1 '51	George Sidney, Charles Murray	82	Comedy
.....	(R) Cohens and Kellys in Hollywood.....	Aug. 1 '51	George Sidney, Charles Murray	78	Comedy

REPUBLIC

4932	Hills of Oklahoma.....	May 1 '50	Rex Allen, Elisabeth Fraser	87	Western
4933	Salt Lake Raiders.....	May 1 '50	Allan "Rocky" Lane, Eddy Waller	69	Western
4934	Women from Headquarters.....	May 1 '50	Virginia Huston, Barbara Fuller	69	Melodrama
4935	Rock Island Trail (C).....	May 18 '50	Forrest Tucker, Adelle Marx	99	Western
4936	The Savage Horde.....	May 22 '50	William Elliott, Adrian Booth	99	Western

REPUBLIC
(continued)

PROD.

NO.	TITLE	RELEASE	STARS	TIME	TYPE
4928	Destination Big House.	June 1 '50	Dorothy Fickett, Robert Rockwell.	40	Melodrama
4929	The Avengers	June 26 '50	John Carroll, Aileen Maro.	36	Melodrama
4930	Unwed Mother	July 10 '50	Alan "Rocky" Lane, Eddy Waller.	40	Western
4931	Trail Without Jury	July 20 '50	Robert Rockwell, Kent Taylor.	40	Western
4932	Jungle Stampede	July 29 '50	George Brinkman, Yvonne Caplan.	40	Travelogue
4933	The Old Frontier.	Aug. 6 '50	Monte Hale, Paul Hurst.	40	Western
4934	Vigilante Hideout	Aug. 6 '50	Alan "Rocky" Lane.	40	Western
4935	The Showdown	Aug. 15 '50	William Elliott, Marie Windsor.	36	Western
4936	Loudly Hear Handfuls.	Aug. 29 '50	Dorothy Patrick, Barbara Fuller.	40	Adventure
4937	Frisco Tornado	Sept. 6 '50	Allan "Rocky" Lane, Eddy Waller.	40	Western
4938	Surrender	Sept. 16 '50	Vera Ralston, John Carroll.	39	Drama
4939	Redwood Forest Trail.	Sept. 18 '50	Rea Allen, Dorothy Patrick.	47	Western
4940	Prisoners in Petticoats	Sept. 25 '50	Valentine Perkins, Robert Rockwell.	40	Melodrama
4941	Sunset in the West (C)	Sept. 25 '50	Ray Rogers, Escholtz Rodriguez.	47	Western
4942	Blitz Parade of 1931	Oct. 1 '50	John Carroll, Marshall McDonald.	35	Musical
4943	Battlers on Horseback	Oct. 15 '50	John Carroll, Mollie Maxwell.	40	Melodrama
4944	North of the Great Divide (C)	Oct. 22 '50	Allan "Rocky" Lane, Eddy Waller.	40	Western
4945	Rio Grande	Nov. 15 '50	Ray Rogers, Penny Edwards.	47	Western
4946	Along Meridian Stars.	Nov. 15 '50	John Wayne, Maureen O'Hara.	105	Drama
4947	The Misadventure	Nov. 23 '50	Rea Allen, Dorothy Patrick.	47	Western
4948	California Passage	Dec. 15 '50	Forrest Tucker, Paul Hurst.	40	Western
4949	Trail of Robin Hood (C)	Dec. 15 '50	Ray Rogers, Penny Edwards.	36	Drama
4950	Pride of Maryland	Jan. 28 '51	Stanley Clements, Peggy Stewart.	40	Melodrama
4951	Belle Le Grand	Jan. 27 '51	Vera Ralston, John Carroll.	36	Drama
4952	Rough Riders of Durango	Jan. 30 '51	Allan "Rocky" Lane, Allan Torma.	40	Western
4953	Spotters of the Plains	Feb. 3 '51	Ray Rogers, Penny Edwards.	48	Western
4954	Spotters of the Plains	Feb. 23 '51	Ray Rogers, Penny Edwards.	48	Western
4955	Night Riders of Montana	Feb. 23 '51	Ray Rogers, Penny Edwards.	48	Western
4956	Silver City Bonanza	Mar. 1 '51	Rea Allen, Mary Ellen Kay.	47	Drama
4957	Cash Fireball	Mar. 5 '51	Escholtz Rodriguez, Warren Douglas.	78	Comedy
4958	Insurance Investigator	Mar. 23 '51	Audrey Long, Richard Denning.	40	Drama
4959	Oh! Suzanna (C)	Mar. 28 '51	Red Cameron, Adrian Booth.	30	Drama
4960	Heart of the Rockies.	Mar. 28 '51	Ray Rogers, Penny Edwards.	47	Western
4961	Thunder in God's Country	Apr. 8 '51	Rea Allen, Mary Ellen Kay.	47	Western
4962	Battlelight and the Lady, The.	May 15 '51	Robert Stack, Gilbert Roland.	87	Drama
4963	In Old Amarillo	May 15 '51	Ray Rogers, Penny Edwards.	47	Western
4964	Wild Fargo Gunmaster.	May 15 '51	Allan "Rocky" Lane.	40	Western
4965	Million Dollar Persecution	May 15 '51	Penny Edwards, Robert Fiske.	64	Melodrama
4966	Million Dollar Persecution	May 15 '51	Penny Edwards, Robert Fiske.	64	Melodrama
4967	Million Dollar Persecution	May 15 '51	Penny Edwards, Robert Fiske.	64	Melodrama
4968	Million Dollar Persecution	May 15 '51	Penny Edwards, Robert Fiske.	64	Melodrama
4969	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4970	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4971	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4972	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4973	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4974	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4975	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4976	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4977	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4978	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4979	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4980	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4981	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4982	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4983	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4984	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4985	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4986	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4987	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4988	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4989	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4990	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4991	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4992	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4993	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4994	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4995	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4996	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4997	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4998	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
4999	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama
5000	Million Dollar Persecution	May 15 '51	Patric Knowles, Rochelle Hudson.	40	Drama

4919	No Man of Her Own	May '59	Barbara Stanwyck, John Lund	99	Melodrama
4920	The Eagle and the Hawk (C)	May '59	John Payne, Rhonda Fleming	99	Melodrama
4921(R)	So Many Men, We Fall	June '59	Charles Coburn, Paula Goddard	101	Drama
4922(R)	Wake Island	June '59	John Lund, Rhonda Fleming	101	Melodrama
4923	The Lawless	July '59	McDonald Carey, Gail Russell	83	Drama
4924	My Friend Irma Goes West	July 4 '59	John Lund, Marie Wilson	91	Comedy
4925	The Sunset	Aug. '59	Barbara Stanwyck, Wendell Corey	109	Western
4926	Coronet Boulevard	Aug. '59	William Holden, Gloria Swanson	110	Drama
5001	Fanny Panta (C)	Sept. '59	Bob Hope, Lucille Ball	92	Comedy
5002	Union Station	Sept. '59	William Holden, Nancy Olson	96	Melodrama
5003	Copier to Korea	Oct. '59	Quentin Reynolds, Narrator	15	Docu-'rry
5004	Cosmo Canyon	Oct. '59	Ray Milland, Redd Foxx	83	Melodrama
5005	Dark City	Oct. '59	Linabeth Scott, Don DeFore	95	Melodrama
5006	Drill City (C)	Nov. '59	Maureen O'Hara, John Payne	95	Melodrama
5007	Let's Dance (C)	Nov. 23 '59	Betty Hutton, Fred Astaire	112	Musical
5008	Mr. Music	Dec. 23 '59	Bill Crosby, Nancy Olson	112	Musical
5009	Branded (C)	Jan. '61	Dan Martin, Mona Freeman	95	Western
5010	At War With The Army	Jan. 17 '61	Alan Ladd, Mona Freeman	95	Comedy
5011	Great Minnow Bald, The (C)	Feb. 23 '61	Wendell Corey, Macdonald Carey	95	Western
5012	September Affair	Feb. 28 '61	John Fontaine, Joseph Cotten	104	Drama
5013	Madame X	Mar. '61	Glenn Ford, Rhonda Fleming	101	Western
5014	Madame Sanson, The	Mar. '61	Glenn Ford, Rhonda Fleming	101	Western
5015	Sanson and Delilah (C)	Mar. 23 '61	Glenn Ford, Victor Mature	128	Drama
5016	Lemon Drop Kid, The	Apr. '61	Bob Hope, Marilyn Maxwell	91	Comedy
5017	Molly (formerly The Goldfishes)	Apr. '61	Gertie Berg, Philip Love	83	Comedrama
5018	Quebec (C)	Apr. '61	John Barrymore, Jr., Corinne Calvet	85	Adventure
5019	Appointment With Danger (formerly United States Mail)	May '61	Alan Ladd, Phyllis Calvert	89	Melodrama
5020	Last Outpost, The (formerly New Guinea Gold) (C)	May '61	Alan Ladd, Phyllis Calvert	89	Melodrama
5021	Dax, Best	June '61	Monty Freeman, Rhonda Fleming	89	Drama
5022	Passage	June '61	Monty Freeman, Edward Arnold	82	Comedy
5023	Frontier West (C)	June '61	John Simmons, Michael Rennie	91	Drama
5024	Acc in the Hole	July '61	John Payne, Arlene Whelan	49	Adventure
5025	Peking Express	Aug. '61	Kirk Douglas, Jan Sterling	112	Western
5026	That's My Boy	Aug. '61	Joseph Cotten, Corinne Calvet	83	Drama
5027	Warpits (C)	Aug. '61	Dan Martin, Jerry Lewis	95	Comedy
5028	Crownsnide (C)	Aug. '61	Edmond O'Brien, Joan Jagger	95	Drama
5101	Here Comes the Groom	Sept. '61	John Payne, Rhonda Fleming	101	Drama
5102	Race in the Sun, A	Sept. '61	Bill Crosby, Cliff, Elizabeth Taylor	122	Comedy
5103	Shanghai	Sept. '61	Bill Crosby, Cliff, Elizabeth Taylor	122	Comedy
5104	Something to Live For	Sept. '61	Ray Milland, Jan Sterling	101	Comedy
5105	Schmeline Command	Oct. '61	John Fontaine, Ray Milland	95	Comedrama
5106	Deadly Game	Oct. '61	William Holden, Nancy Olson	99	Drama
5107	Shanghai How Could You?	Nov. '61	John Fontaine, John Lund	99	Drama
5108	When Worlds Collide (C)	Nov. '61	Richard Derr, Barbara Rush	99	Drama
5109	Honor Game (C)	Dec. '61	Ronald Reagan, Rhonda Fleming	101	Adventure

(Continued on following page, column 1)

5621	Guinea Gold (C)	May '31	Ronald Reagan, Rhonda Fleming	88	Drama
5622	Dax, Bret	May '31	Monty Freeman, Edward Arnold	82	Comedy
5623	Passage West (C)	June '31	Jean Simmons, Michael Rennie	91	Drama
5624	Acc in the Hole	July '31	John Payne, Archie Whelan	40	Adventure
5625	Peking Express	Aug. '31	John Douglas, Jan Sterling	112	Western
5626	That's My Boy	Aug. '31	Joseph Cotten, Corinne Calvet	82	Drama
5627	Warpaint (C)	Aug. '31	Dan Martin, Jerry Lewis	95	Comedy
5628	Crownsuds (C)	Sept. '31	Edmond O'Brien, Dean Jagger	95	Drama
5629	Here Comes the Groom	Sept. '31	John Payne, Rhonda Fleming	82	Drama
5630	Race in the Sun, A	Sept. '31	John Crosby, Nancy Wymann	102	Comedy
5631	Shanghai	Sept. '31	Monty Clough, Ruth Taylor	122	Drama
5632	Shanghai	Sept. '31	Ron Millard, Jan Sterling	91	Comedy
5633	Shanghai to Live For	Oct. '31	Ron Fontaine, Ray Milland	82	Comedrama
5634	Schmeline Command	Oct. '31	William Holden, Nancy Olson	82	Drama
5635	Deadline, How Could You?	Nov. '31	Ron Fontaine, John Lund	82	Drama
5636	When Worlds Collide (C)	Nov. '31	Richard Dix, Barbara Rush	82	Drama
5637	Hong Kong (C)	Dec. '31	Ronald Reagan, Rhonda Fleming	112	Adventure

(Continued on following page, column 1)

898

RKO RADIO

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
618	Tarzan and the Slave Girl	May 6 '55	Lex Barker, Vanessa Brown	74	Adventure
619	Back to Back	June 3 '55	John Wayne, Anthony Quinn	85	Drama
621	Golden Twenties, The	June 3 '55	Headliners in the News	65	Drama
622	Marine Raiders	June 3 '55	Pat O'Brien, R. Ryan, Ruth Humes	91	Drama
624	Destination Murder	June 6 '55	Joyce MacKenzie, S. Clemente	72	Melodrama
625	Armored Car Robbery	June 7 '55	Robert Sterling, Adelle Jorgens	65	Melodrama
627	Rider from Tucson	June 7 '55	Tim Holt, Richard Martin	65	Western
628	Captive, The	June 10 '55	Lee Aynes, Teresa Wright	51	Drama
629	Dynasty	June 10 '55	Don Holt, Lynne Roberts	61	Western
630	Woman on Pier	June 10 '55	John H. Wood, Lynne Roberts	61	Western
631	Woman on Island (C)	June 10 '55	John H. Wood, Lynne Roberts	61	Western
632	Border Treasure	July 29 '55	Robert Dixie, Robert Newton	65	Adventure
633	Border Treasure	Aug. '55	Tim Holt, June Nigh	65	Western
634	Lady Takes a Chance	Aug. '55	John Arthur, John Wayne	65	Comedy
635	Mr. Yarn Owl	Aug. '55	Cary Grant, Lorraine Day	100	Drama
636	Wagonmaster	Aug. 12 '55	Fred Johnson, Ann Byrle	93	Drama
637	Edge of Doom	Aug. 19 '55	Dana Andrews, Farley Granger	87	Western
638	Born to Be Bad	Aug. 20 '55	Joan Fontaine, Robert Ryan	94	Drama
639	Banco Squad	Sept. 1 '55	Robert Sterling, Joan Dixon	67	Mystery
640	Bombardier	Sept. 9 '55	Pat O'Brien, Randolph Scott	67	Melodrama
641	China Sky	Sept. 9 '55	Randolph Scott, Ruth Warwick	76	Drama
642	Secret Fury, The	Sept. 23 '55	Claudette Colbert, Robert Ryan	86	Melodrama
643	Outrage	Oct. 7 '55	Maia Powers, Ted Andrews	75	Drama
644	Mad Wednesday	Oct. 28 '55	Harold Lloyd, Frances Ramsey	77	Comedy
645	Where Danger Lives	Oct. 28 '55	Robert Mitchum, Faith Domergue	84	Drama
646	Rio Grande Patrol	Nov. 5 '55	Tim Holt, June Nigh	66	Western
647	Joan of Arc (C)	Nov. 1 '55	Ingrid Bergman, Jose Ferrer	118	Drama
648	Never a Dull Moment (formerly)	Nov. 4 '55	Joseph Cotten, Valli	81	Melodrama
649	Case Share My Love	Nov. 22 '55	John Howard, Joan Dixon	85	Drama
650	Double Trouble	Nov. 22 '55	Irene Dunne, Fred MacMurray	89	Comedy
651	Double Trouble	Dec. 2 '55	Marie Windsor, Richard Denning	65	Drama
652	Tarzan and the Amazona	Dec. 2 '55	Johnny Weissmuller, Brenda Joyce	72	Adventure
653	Tarzan and the Leopard Woman	Dec. 2 '55	Johnny Weissmuller, Brenda Joyce	72	Adventure
654	Vendetta	Dec. 25 '55	Faith Domergue, George Dolan	84	Drama
655	Company She Keeps, The	Jan. 4-13 '56	Linabeth Scott, Dennis O'Keefe	83	Melodrama
656	Gambling House	Jan. 20-27 '56	Victor Mature, Terry Moore	86	Melodrama
657	Payment on Demand	Feb. 3-10 '56	Bette Davis, Barry Sullivan	90	Drama
658	Cry Danger	Feb. 3-10 '56	Dick Powell, Rhonda Fleming	79	Mystery
659	Tarzan's Peril	Mar. 10 '56	Lex Barker, Virginia Huston	79	Adventure
660	Footlight Varieties	Apr. '56	Variety Cast	61	Musical
661	Kon-Tiki	Apr. '56	Documentary	73	Documentary
662	Saddle Legion	Apr. '56	Tim Holt, Dorothy Malone	73	Western
663	The Thing	Apr. '56	Kenneth Tobey, Margaret Sheridan	87	Mystery
664	My Forbidden Past	Apr. 21 '56	Robert Mitchum, Ava Gardner	81	Drama
665	Gun Play	May '56	Tim Holt, Joan Dixon	61	Western
666	Tokyo File 212	May '56	Pamela Marr, Robert Payton	84	Melodrama
667	Sealed Cargo	May 19 '56	John H. Wood, Claude Rains	90	Adventure
668	Stranger in Paradise (C)	June '56	John H. Wood, Claude Rains	90	Adventure
669	Hard, Fast and Beautiful (formerly)	June '56	Joan Evans, Robert Arthur	76	Comedy
670	Mother of a Champion	June 9 '56	Claire Trevor, Robert Clarke	76	Comedy
671	Best of the Badmen (C)	June 16 '56	Robert Ryan, Claire Trevor	84	Western
672	His Kind of Woman	June 25 '56	Jane Russell, Robert Mitchum	84	Western
673	Alone in Wonderland (C)	Aug. '56	Dinsey Feature	74	Comedy
674	Behave Yourself	Aug. '56	Shelley Winters, Farley Granger	74	Comedy
675	Blue Vell, The	Sept. '56	Jane Wymann, Charles Laughlin	74	Drama
676	Rocket, The	Sept. '56	Robert Mitchum, Elizabeth Scott	74	Drama
677	Slaughter Trail (C)	Oct. '56	Brian Donlevy, Virginia Grey	74	Western

20th CENTURY-FOX

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
111	Forteen Hours	Apr. '51	Paul Douglas, Debra Paget	92	Melodrama
112	I Can Get It for You Wholesale	Apr. '51	Susan Hayward, Dan Bailey	91	Drama
113	Of Men and Music	Apr. '51	Concert Feature	85	Musical
114	You're in the Navy Now (formerly)	Apr. '51	Gary Cooper, Jane Greer	92	Comedy
115	Half Angel (C)	May '51	Loretta Young, Joseph Cotten	90	Melodrama
116	On the Riviera (C)	May '51	Danny Kaye, Gene Tierney	90	Comedy
117	As Young As You Feel	May '51	Tyrone Power, Susan Hayward	86	Western
118	House on Telegraph Hill	June '51	Monty Woolley, Thelma Ritter	77	Comedrama
119	House on Telegraph Hill	June '51	Monty Woolley, Thelma Ritter	77	Comedrama
120	Smoky (C)	June '51	Robert Montgomery, William Lundigan	89	Western
121	Smoky (C)	June '51	Robert Montgomery, William Lundigan	89	Western
122	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
123	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
124	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
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112	I Can Get It for You Wholesale	Apr. '51	Susan Hayward, Dan Bailey	91	Drama
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189	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
190	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
191	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
192	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
193	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
194	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
195	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
196	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
197	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
198	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
199	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western
200	Thompson, Son of Flicka (C)	June '51	Roddy McDowall, Preston Foster	78	Western

RKO RADIO (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
...	Crackdown	...	Bill Williams, Carla Balenda	...	Melodrama
...	Dark Highway	...	John Wayne, Robert Ryan	...	Melodrama
...	Flying Leathernecks (C)	...	John Wayne, Robert Ryan	...	Drama
...	Half Breed	...	Robert Young, Janis Carter	...	Western
...	Happy Go Lovely (C) (Brit.)	...	Vera-Ellen, David Niven	85	Musical
...	Hunt the Man Down	...	Gig Young, Lynn Roberts	68	Drama
111	It's Only Money	...	Frank Sinatra, Jane Russell	...	Drama
...	Jet Pilot (C)	...	John Wayne, Janet Leigh	...	Western
112	Law of the Badlands	...	Tim Holt, Joan Dixon	66	Western
...	Macana Belle (C)	...	Robert Mitchum, Jane Russell	...	Drama
...	Montana Belle (C)	...	Jane Russell, George Brent	60	Western
...	Reckless Arrest	...	Charles McGraw, Joan Dixon	...	Drama
...	Rushin' Range	...	Tim Holt	...	Western
...	Sons of the Musketeers (C)	...	Charles Wilde, Maureen O'Hara	...	Adventure
...	Target	...	Charles McGraw, Marie Windsor	...	Melodrama
...	Two Tickets to Broadway (C)	...	Tony Martin, Janet Leigh	...	Musical

SELZNICK RELEASING ORG.

107	Fallen Idol, The (British)	May '50	Ralph Richardson, Michele Morgan	94	Drama
...	Gone to Earth (British) (C)	Oct. '51	Jennifer Jones, David Farrar	...	Drama

20th CENTURY-FOX

611	A Ticket to Tomahawk (C)	May '50	Dan Dailey, Anne Baxter	90	Comedy
612	The Big Lift	May '50	Montgomery Clift, Paul Douglas	135	Adventure
613	Save That Brass	June '50	Paul Douglas, Jeanette Nolan	135	Comedy
614	The Big Lift	June '50	Paul Douglas, Jeanette Nolan	135	Comedy
615	The Gunfighter	July '50	Gregory Peck, Helen Westcott	95	Melodrama
616	Broken Arrow (C)	July '50	Dana Andrews, Gene Tierney	92	Western
617	Broken Arrow (C)	July '50	Dana Andrews, Gene Tierney	92	Western
618	The Caribbea Trail (C)	Aug. '50	Very Rev. R. J. Gannon, Narrator	42	Documentary
619	Stella	Aug. '50	Randolph Scott, "Gaby" Hayes	81	Western
620	Farwell to Yesterday	Sept. '50	Ann Sheridan, Victor Mature	83	Comedy
621	My Blue Heaven (C)	Sept. '50	Betty Grable, Dan Dailey	90	Musical
622	Panic in the Streets	Sept. '50	Betty Grable, Richard Widmark	94	Melodrama
623	The Black Rose (C)	Sept. '50	Tyrone Power, Jeanette Nolan	134	Adventure
624	Fireball, The	Oct. '50	Betty Grable, Paul Douglas	92	Musical
625	It Got Gay (C)	Oct. '50	Betty Grable, Paul Douglas	92	Musical
626	No About Eve	Oct. '50	Betty Grable, Dorothy McGuire	94	Comedrama
627	Al War On	Oct. '50	Betty Grable, Linda Darnell	104	Drama
628	Jackpot	Nov. '50	Betty Grable, Anne Baxter	92	Comedy
629	Two Flaps West (C)	Nov. '50	James Stewart, Barbara Hale	92	Western
630	American Guerrilla in the Philippines (C)	Dec. '50	Tyrone Power, Micheline Presle	106	Melodrama
631	For Heaven's Sake	Dec. '50	Clifton Webb, Joan Bennett	92	Comedy
632	Halls of Montezuma (C)	Jan. '51	Richard Widmark, Walter Palfrey	113	Drama
633	Man Who Cheated Himself, The	Jan. '51	Lee J. Cobb, Jane Wyatt	81	Melodrama
634	Mudrack, The	Jan. '51	Irene Dunne, Alec Guinness	99	Drama
635	Ed Climbs the Highest Mountain (C)	Feb. '51	Susan Hayward, William Lundigan	84	Drama
636	Call Me Mister (C)	Feb. '51	Betty Grable, Dan Dailey	94	Musical
637	Thirteenth Letter, The (formerly The Thirteenth Hour)	Feb. '51	Charles Boyer, Linda Darnell	105	Drama
638	Black & White (C)	Mar. '51	Jeff Chandler, Louis Jourdan	106	Drama
639	Lucky Nick Cain (formerly High Luck)	Mar. '51	George Raft, Colleen Gray	87	Drama
640	Sword of Monte Cristo (C)	Mar. '51	George Montgomery, Paula Corday	80	Melodrama
641	Follow the Sun	Apr. '51	Anne Baxter, Glenn Ford	93	Drama

(Continued at top of page above)

UNITED ARTISTS (continued)

...	(R) Sudan (C)	June 1 '50	Maria Montez, Jon Hall	74	Drama
...	(R) Naughty Nineties	June 15 '50	Abbott and Costello	76	Comedy
...	(R) One Night in the Tropics	June 15 '50	Abbott and Costello	82	Comedy
...	Irresistible Trail	June 16 '50	George Montgomery, Brenda Marshall	85	Adventure
...	(R) Title's Punctured Romance	July '50	Charlie Chaplin, Marie Dressler	39	Comedy
...	Once a Thief	July 7 '50	Dan Harey, Cesar Romero	88	Melodrama
...	Underworld Stars, The (formerly Whipped)	July 21 '50	Dan Harey, Gale Storm	90	Mystery
...	(R) Abroad With Two Yanks	July 24 '50	William Bendix, Helen Walker	81	Comedy
...	(R) In a Man's Room	July 24 '50	Maxie Rosenbloom, Dennis O'Keefe	77	Comedy
...	Admiral Was a Lady, The	Aug. 4 '50	Wanda Hendrix, Edmond O'Brien	87	Comedy
...	(R) Milled Geranium	Aug. 8 '50	Jack Elliott, Chief Thundercloud	62	Drama
...	Madison Moon (C)	Aug. 15 '50	John Archer, Warner Anderson	92	Adventure
...	(R) City Lights	Aug. 22 '50	Maria Montez, Virginia Cherrill	85	Comedy
...	(R) High Lonesome (C)	Sept. 1 '50	Robert Montgomery, John Hodiak	81	Western
...	Blackjack (Spanish)	Sept. 4 '50	George Sanders, Patricia Rec	81	Drama
...	If This Be Sin (British)	Sept. 8 '50	Myrna Loy, Richard Greene	72	Drama
...	Paper Gallows (British)	Sept. 22 '50	Rona Anderson, John Bentley	68	Drama
...	Taming of Deschamps, The (British)	Sept. 29 '50	Jean Kent, Robert Beatty	75	Drama
...	One Minute to Twelve (Swedish)	Oct. 1 '50	Lars Hanson, Gunnel Brostrom	76	Drama
...	Kangaroo Kid	Oct. 22 '50	Jack O'Mahoney, Veda Borg	73	Western
...	Two Last Worlds (British)	Oct. 29 '50	Laura Elliott, Jim Arness	61	Adventure
...	Time Running Out (French)	Oct. 31 '50	Dane Clark, Simone Signoret	74	Drama
...	Prohibitive Women (C)	Nov. 1 '50	Loretta Luz, Allen Nixon	74	Western
...	Three Husbands (C)	Nov. 2 '50	Spode Conley, Maria Hart	39	Western
...	Three Husbands	Nov. 17 '50	Betty Grable, Peter Graves	84	Western
...	Golden Salamander (British)	Dec. 1 '50	Annik Thoreson, Howard	94	Adventure
...	Wicked City, The	Jan. 2 '51	Ellis Baines, Bruce Bennett	77	Drama
...	Mr. Universe	Jan. 10 '51	Maria Montez, Lilli Palmer	79	Comedy
...	Sun Sets At Dawn, The	Jan. 15 '51	Richard Emory, Teri Dun	57	Drama
...	They Were Not Divided (British)	Feb. 8 '51	Sally Parr, Philip Shaw	71	Drama
...	Blue Lamp, The (British)	Mar. 1 '51	Edward Underdown, Ralph Clanton	91	Drama
...	Naughty Ariette (British)	Mar. 9 '51	Jack Warner, Jimmy Hanley	84	Drama
...	My Outlaw Brother (formerly Second Wives, The)	Mar. 15 '51	Mickey Rooney, Wanda Hendrix	82	Drama
...	Circle of Danger (formerly White Heather)	Mar. 22 '51	Ray Milland, Patricia Rec	104	Drama
...	So Long At The Fair (British)	Mar. 29 '51	Jean Simmons, Dick Bogard	85	Melodrama
...	Badman's Gold	Apr. 3 '51	Johnny Carpenter, Alvin Lockwood	95	Western
...	Scar, The	Apr. 6 '51	John Ireland, Mercedes McCambridge	95	Melodrama
...	Long Dark Hall, The	Apr. 10 '51	Rea Harrison, Lilli Palmer	90	Drama
...	Horse (formerly Queen for a Day)	Apr. 13 '51	Phyllis Avery, Darren McGavin	107	Comedy
...	Skipalong Rosenbloom	Apr. 20 '51	Maxie Rosenbloom, Robert Preston	72	Comedy
...	When I Grow Up	Apr. 20 '51	Robert Preston, Bobby Driscoll	90	Drama
...	Oliver Twist (British)	Apr. 27 '51	Robert Newton, Alec Guinness	105	Drama
...	Man From Planet X, The	Apr. 27 '51	Robert Clark, Margaret Field	76	Adventure
...	Volcano	May 1 '51	Anna Magnani, Geraldine Brooks	110	Drama
...	Try and Get Me (formerly Prisoner of War)	May 4 '51	Kathleen Ryan, Richard Carlson	90	Adventure
...	Flamingo Las Vegas, The	May 11 '51	Charles Boyer, Walter Hampden	84	Drama
...	Odette (British)	May 15 '51	Charles Boyer, Walter Hampden	84	Drama
...	New Mexico	May 15 '51	Lawrence Harvey, Martin Muller	74	Western
...	Prowler, The	May 25 '51	Van Heflin, Evelyn Keyes	92	Drama
...	Fabiola	June 1 '51	Michelle Morgan, Henry Vidal	94	Drama
...	Man With My Face, The	June 8 '51	Barry Nelson, Carole Matthews	75	Mystery
...	Headlum, The	June 15 '51	Lawrence Tierney	75	Melodrama

(Continued on following page, column 1)

UNITED ARTISTS (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
.....	Three Steps North	June 13 '51	Lloyd Bridges, Lea Padovani	85	Drama
.....	St. Benny the Dip	June 22 '51	Dick Haynes, Nina Foch	80	Comedy
.....	Two Girls and a Guy	June 29 '51	Janis Paige, Robert Alda	76	Comedrama
.....	Cairo Road	July 6 '51	Eric Portman	70	Drama
.....	He Ran All the Way	July 13 '51	John Garfield, Shelley Winters	77	Mystery
.....	Cyrano de Bergerac	July 20 '51	Joan Ferrer, Mala Powers	112	Drama
.....	Parade My French	July 27 '51	Jefferson Romero, Paul Henreid	81	Drama
.....	My Darling Clementine	Aug. 3 '51	John Ford, Henry Fonda, Victor Mature	107	Drama
.....	Miner Drake's Duck (British)	Aug. 10 '51	Douglas Fairbanks, Jr., J. Van Dyke	81	Comedy
.....	Obsessed (formerly The Evil One)	Aug. 17 '51	David Farrar, Geraldine Fitzgerald	77	Drama
.....	Four in a Jeep	Aug. 24 '51	Vivien Lindfors, Ralph Meeker	97	Comedy
.....	Red Shoes, The (C)	Special	Anton Walbrook, Moira Shearer	135	Drama

UNIVERSAL-INTERNATIONAL

814	Canada, Territory (C)	May '50	Maureen O'Hara, MacDonald Carey	76	Western
817	I Was a Shoplifter	May '50	Scott Brady, Mona Freeman	74	Comedrama
816	Certain Call at Cactus Creek (C)	June '50	Donald O'Connor, Gale Storm	86	Comedy
819	Sierra (C)	June '50	Wanda Hendrix, Audie Murphy	85	Western
820	Spy Hunt	June '50	Howard Duff, Maria Toren	75	Melodrama
822	Adam & Evelyn (British)	July '50	Stewart Granger, Jean Simmons	92	Comedy
823	Peggy (C)	July '50	Diana Lynn, Charles Coburn	78	Comedy
921	Winchester '73	July 12 '50	James Stewart, Shelley Winters	92	Adventure
924	Abbott & Costello in Foreign Legion	Aug. '50	Bud Abbott-Leon Costello	79	Comedy
925	Desert Hawk (C)	Aug. '50	Yvonne DeCarlo, Richard Greene	77	Adventure
928	Lonka	Aug. '50	Ronald Reagan, Ruth Hussey	96	Comedy
929	Saddle Tramp (C)	Sept. '50	Howard Duff, Brian Donnelly	77	Western
929	Shakedown	Sept. '50	Howard Duff, Brian Donnelly	89	Western
929	The Sleeping City	Sept. '50	Richard Conte, Helen Gray	88	Melodrama
930	Woman on the Beach	Sept. '50	Stephen McNally, Alexis Smith	89	Melodrama
931	Widow's Mail (C)	Oct. '50	Stephen McNally, Alexis Smith	89	Melodrama
927	Madness of the Heart (Brit.)	Aug. '50	Laurence Olivier, Jean Simmons	142	Drama
101	Hamlet (Brit.)	Oct. '50	Laurence Olivier, Jean Simmons	142	Drama
103	Deported	Nov. '50	Marta Toren, Jeff Chandler	87	Western
104	Kansas Raiders (C)	Nov. '50	A. Murphy, M. Chapman	89	Western
102	The Milkman	Nov. '50	Donald O'Connor, Jimmy Durante	87	Comedy
106	Mystery Submarine	Dec. '50	MacDonald Carey, Maria Toren	78	Drama
105	Undercover Girl	Dec. '50	Alexis Smith, Scott Brady	83	Drama
108	Freddie (C)	Jan. '51	Joel McCrea, Shelley Winters	81	Western
109	Harvey	Jan. '51	Joel McCrea, Josephine Hall	104	Comedy
107	Under the Gun	Jan. '51	James Stewart, Josephine Hall	104	Comedy
112	Operation Disaster	Jan. 13 '51	Richard Conte, Audrey Totter	84	Drama
112	Bedtime for Bonzo	Feb. '51	John Mills, Helen Cherry	109	Drama
111	Tarzan (known formerly Primrose at W. W. Park)	Feb. '51	Ronald Reagan, Diana Lynn	83	Comedy
110	Tarhawk (C)	Feb. '51	Mark Stevens, Robert Douglas	96	Drama
116	Abbott & Costello Meet the Invisible Man	Mar. '51	Van Heflin, Yvonne De Carlo	82	Western
115	Air Cadet	Mar. '51	Bud Abbott, Lou Costello	82	Comedy
115	Groom Wore Spurs, The	Mar. '51	Stephen McNally, Gall Russell	94	Drama
118	Double Crossbones (C)	Mar. '51	Ginger Rogers, Jack Carson	80	Comedy
117	Ma and Pa Kettle Back on the Farm	Apr. '51	Donald O'Connor, Helene Carter	75	Comedy
118	Up Front	Apr. '51	Marjorie Main, Percy Kilbride	81	Comedy
120	Fat Man, The	May '51	David Wayne, Tom Ewell	92	Comedy
122	Katie Did It	May '51	J. Scott Smart, Julie London	77	Melodrama
121	Saugus's Island	May '51	Ann Blyth, Mark Stevens	81	Comedy
123	Apache Drums (C)	June '51	Jeff Chandler, Evelyn Keyes	75	Melodrama

WARNER BROTHERS (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
613	Lightning Strikes Twice	Mar. 10 '51	Ruth Roman, Richard Todd	91	Western
617(R)	Dodge City	Mar. 17 '51	Errol Flynn, O. De Havilland	104	Western
618(R)	Virginia City	Mar. 17 '51	Errol Flynn, Humphrey Bogart	121	Western
609	Lullaby of Broadway (C)	Mar. 24 '51	Doris Day, Gene Nelson	92	Musical
621	Raton Pass	Apr. 7 '51	Patricia Neal, Dennis Morgan	84	Drama
621	The Tallent	Apr. 21 '51	Gregory Peck, Barbara Payton	105	Drama
623	I Was a Fugitive from F.B.I.	May 1 '51	Frank Lovejoy, Dorothy Hart	83	Drama
624	Goodbye, My Fancy	May 19 '51	Frank Lovejoy, Frank Lovejoy	107	Drama
625	Along the Great Divide	June 2 '51	Kirk Douglas, Virginia Mayo	88	Melodrama
626	Inside the Walls of Folsom Prison	June 16 '51	Steve Cochran, David Brian	87	Drama
627	Strangers on a Train	June 30 '51	Farley Granger, Ruth Roman	101	Drama
628	Fort Worth (C)	July 14 '51	Randolph Scott, David Brian	89	Western
629	On Moonlight Bay (C)	July 28 '51	Doris Day, Gordon MacRae	89	Musical
630	Captain Horatio Hornblower (C)	Aug. 11 '51	Gregory Peck, Virginia Mayo	117	Drama
.....	Jim Thorpe—All American	Sept. 1 '51	Burt Lancaster, Phyllis Thaxter	107	Drama

.....	As Time Goes By	.....	Gene Tierney, Ray Milland	.....	Drama
.....	Distant Drums, The	.....	William Holden, Nancy Olson	.....	Drama
.....	Painting the Clouds With Sunshine (C)	.....	Gary Cooper, Robert Barret	.....	Musical
.....	Streetcar Named Desire, A	.....	Dennis Morgan, Virginia Mayo	.....	Musical
.....	Tomorrow Is Another Day	.....	Vivian Leigh, Marian Brande	.....	Drama
.....	.....	.....	Ruth Roman, Steve Cochran	.....	Drama

MISCELLANEOUS

Abraham Lincoln (R)	.....	Hofberg	Walter Huston	.....	Drama
Agatha	.....	FC	Colleen Townsend, Vera Padden	75	Drama
Alibi	.....	FC	Colleen Townsend, Vera Padden	75	Drama
All Over the Town (British)	.....	FC	Colleen Townsend, Vera Padden	75	Drama
Angel With the Trumpet (British)	.....	Pentagon	W. S. Churchill, N. Woodard	88	Drama
Angelo (formerly The Mulatto) (Italian)	.....	Pentagon	Filma E. Herlie, Basil Sydney	88	Drama
Another Shore (British)	.....	Pentagon	Renato Baldini, Angelo Maggio	87	Drama
Bad Men of Baran (British)	.....	Pentagon	Robert Beatty, Maira Lester	77	Comedy
Bad Men of Nevada (R)	.....	Pentagon	Bessie Price, Joan Greenwood	85	Drama
Beast & Voodoo	.....	Favorite	Gall Patrick, Kent Taylor	82	Western
Belle of Naples	.....	Toddy	Combination Show	94	Action
Betrayal of Catherine the Great	.....	W. Siskely	Marie Monty, Alan Carlin	82	Drama
Beware of Pity (British)	.....	Hofberg	Pierre Wilton, Susy Prim	82	Drama
Bicycle Thief (Italian)	.....	Pentagon	Lilli Palmer, Cedric Hardwicke	103	Drama
Blind Rice (Italian)	.....	Bursay	Enzo Staiola, R. Maggiorani	89	Drama
Blind Dancer (French)	.....	Lux Films	Silvano Mangano, Doris Dowling	107	Drama
Bobby Whatting (R)	.....	Favorite	Diciena Film, Jean-Louis Barrault, Edwige Fenech	88	Drama
Boys! What a Girl	.....	.....	Leo Gorcey, Bobby Jordan, Hunts Hall	82	Melodrama
Bridge of the City (R)	.....	Favorite	Leo Gorcey, Bobby Jordan, Hunts Hall	82	Melodrama
Bridge of the Gods	.....	Favorite	Leo Gorcey, Bobby Jordan, Hunts Hall	82	Melodrama
Bronze Venus	.....	Toddy	Leo Gorcey, Bobby Jordan, Hunts Hall	82	Melodrama
Buffalo Stampede (formerly The Thundering Herd) (R)	.....	Favorite	Leo Gorcey, Bobby Jordan, Hunts Hall	82	Melodrama
Burma Victory (British) (R)	.....	Film Renters	British Army in Burma	40	Western
Cardboard Cavalier (British)	.....	Pentagon	Margaret Lockwood, Sid Field	87	Comedy
Chance of a Lifetime	.....	Pilgrim	Diciena Film, Louis Jourvet, Françoise Rosay	96	Drama
Cheat, The (French)	.....	Diciena Film	Basile Radford, Nial MacGinnell	82	Drama
Children on Trial	.....	Diciena Film	Silvano Mangano, Doris Dowling	107	Drama
Come On Cowboy	.....	Film Renters	British Court and Schools	81	Dec'try
Come Out Fighting (R)	.....	Toddy	Muntan Morland	72	Western
.....	.....	Favorite	Leo Gorcey, Bobby Jordan, Hunts Hall	82	Melodrama

MISCELLANEOUS

PROD.	TITLE	NO.	COMPANY	STARS	RUNNING TIME	TYPE
	Concert Magic		Concert Films	Yehudi Menuhin	72	Concert
	Conquering Men		Today	Neil Webster, Dorothy Dandridge	75	Mystery
	Crooked Money, The (R)		Favorite	Bela Lugosi, Luana Walters	65	Horror
	Crooked Money, The (R)		Today	Jenni Logan, Kenny Washington	46	Horror
	Cross Currents (French)		Dialecta Films	Pierre Brasseur, Madeleine Robinson	81	Drama
	Damned, The (French)		Dialecta Films	Pierre Brasseur, Henri Vidal, Loli Drama	101	Drama
	Daybreak (British)		Pentagon	Aud Tard, Eric Portman	81	Drama
	Dear Mr. Frisbach (British)		Pentagon	Cecil Parker, Sylvia John	81	Comedy
	Death of a Clown (British)		Pentagon	Charles Langhorne, Hunter Crabb	69	Horror
	Desert Victory (British) (R)		Film Realities	British actor	69	War
	Desire of New York (R)		Favorite	Lee Garry Hunt	64	Melodrama
	Delwyn (British)		London Films	E. Evans, E. Williams	55	Drama
	Drift Fence (R)		Favorite	Buster Crabbe, Katherine De Mille	58	Western
	Drugs, The (R)		King Bros.	James Craig, Barbara Payton	75	Drama
	Earth, The (R)		Hoffberg	Rudolph Valentino	75	Drama
	East Side Kids (R)		Favorite	Kelly Chester, Harris Berger	82	Comedy
	East Side Kids (R)		The (C)	Halley Chester, Harris Berger	82	Comedy
	Edgar Wallace Mystery (British)		Favorite	Kathleen Ryan, Dirk Bogarde	100	Drama
	Edgar Wallace Mystery (British)		Pentagon	Kathleen Ryan, Dirk Bogarde	100	Drama
	Eternal Return, The (French)		Dialecta Films	Jean Marais, Madeleine Solagna	84	Drama
	Evil Eyes (British)		Pentagon	Clips Rafferty, Jane Barrett	85	Adventure
	Evil Eyes (British)		Pentagon	Clips Rafferty, Jane Barrett	85	Adventure
	Evil Eyes (British)		Oxford	Richard Barker, Betty Balfour	81	Comedy
	Evil Eyes (British)		Oxford	Richard Barker, Betty Balfour	81	Comedy
	Evil Eyes (British)		Oxford	Michael Endravage, Rosamond John	85	Drama

Fight Never Ends, The.....Toddy

Flame of Prairie	Offscreen	Josephine Baker	Boss Anderson	98	Canada	49	Musical
Flotside (British)	Potential	Jim Rensler	Royal Air Force Patrol Command	40	Doce-Vry	99	Canada
Flying Teli Cats (R)	Film Remake	East Side Kids		55	Melodrama	55	Melodrama
Flying Wild (R)	Favorite	Blonde Barnes, Gregory Ratoff		70	Drama	70	Drama
Forbidden Territory (R)	Offscreen	Buster Crabbe		64	Western	64	Western
Fordern River (R)	Favorite	Chen Min, Tung Yao		56	Drama	56	Drama
Ferman (Chinese)	Offscreen	Rosano Brazzi, Isa Pola		85	Drama	85	Drama
Fernan (Italian)	Canon-Winner	Ralph Cooper, Theresa Thompson		77	Drama	77	Drama
Gangsters On a Loose	Toddy	John Greenwood, Hugh Williams		77	Comedy	77	Comedy
Gangsters On a Million, A (Brit.)	Offscreen	Pierre Fresnay		82	Drama	82	Drama
Gas Needs Men	A.P.E.	Irma Hopper, Royal Gospel Choir		79	Religious	79	Religious
Going to Glory	Toddy	Wilfrid Lawson, E. Allen		100	Musical	100	Musical
Great Mr. Handel, The (British) (C)	Potential	Lonnie Jarrett, Danny Robin		83	Drama	83	Drama
Great of Love	Canon-Winner	Nina May McKinney		43	Drama	43	Drama
Gum Gail	Toddy	Nick Stuart, Carol Poran		62	Western	62	Western
Gummo	Offscreen	Ronald Holmes, Narrator		82	Biosophy	82	Biosophy
Hans Christian Anderson	London Films	Alain St. M. Rutherford		81	Comedy	81	Comedy
Happier Days of Your Life	Toddy	Herbert Jeffries, Marion Crawford		61	Mus. West.	61	Mus. West.
Harmon on the Prairie	English Films	Vittorio de Sica, Maria Mercader		58	Drama	58	Drama
Headline	Crest Films	John Wayne, Alan Ladd		39	Western	39	Western
Hail 'Em (R)	Favorite	Jack Warner, Deak Velton		75	Comedy	75	Comedy
Hailor Skelter	Potential	Russell Haden, Kathleen Harrison		78	Western	78	Western
Here Comes the Huacetas (English)	Favorite	Russell Haden, Donald Woods		78	Western	78	Western
Here Comes the Desert (R)	World Travel	Traveltage		74	Scenic	74	Scenic
Hills of Ireland	Toddy	Leslie Bowers		73	Drama	73	Drama
Hill Harlem Wife	Potential	John Mills, Sally Ann Howes		94	Comedy	94	Comedy
History of Mr. Polly	Toddy	Pigswart Morkham		58	Drama	58	Drama
House Rent Party	Crest Films	Pierre Blanchard		82	Drama	82	Drama
Indirection (French)	Fine Arts	Jean Simmons, Katina Paxinou		85	Drama	85	Drama
Inheritance, The (British)	Breakstone-						
Irreversible Worm, The	Shall	Mortie Hyer & Jeannette Cost					
It Happened One Sunday	English Films	Robert Crawford, Barbara White		88	Drama	88	Drama
It's Hard to Be Good (British)	Potential	Anne Cradock, Jimmy Hanley		87	Drama	87	Drama
It's Not Cricket (British)	Potential	Rail Redford, Nantoin Wayne		77	Drama	77	Drama
Jacqueline Minshaws	Ellis Films	Hugh Williams, Carole Lohmann		46	Comedy	46	Comedy

Continued on following page, column 1)

PRODUCT DIGEST SECTION, JUNE 14, 1951

MISCELLANEOUS
(continued)

PROD. NO.	TITLE	COMPANY	STARS	RUNNING TIME	TYPE
Journeys Together		Film Renters	Edward G. Robinson, R. Attenborough	60	Melodrama
Kelly at Second (R)		Favorite	Patsy Kelly, Maxie Rosenbloom	71	Comedy
King of the Kowtow		Western	Andy Clyde, Lash LaRue, Fuzzy Q. Jones	70	Western
Lash Panamé (R)		Favorite	Andy Clyde, Lash LaRue, Fuzzy Q. Jones	71	Western
Laughing Lady, The (British) (C)		Dixie Film	Lucia Jovett, Suzy Delair	81	Musical
Let's Get Tough (R)		Favorite	Four Continentals-Francis L. Sullivan, Anne Ziegler	83	Musical
Life and Laughter (British)		Favorite	Leo Gorcey, Bobby Jordan, Huntz Hall	81	Melodrama
Life of St. Paul		Catholic	Will Torrey, Polly Ward	83	Comedy
Light of Western Stars, The (R)		Favorite	Nelson Ladd, Grandon Rhodes	83	Drama
London Town (British) (C)		Pentagon	Nelson Ladd, Victor Jory	68	Western
Look Before You Love (British)		Pentagon	Stan Field, Greta Gunt	98	Musical
Look People		Pentagon	Dennis Price, Mel Zutterling	89	Drama
Louisiana Story, The		Lopert	Anne Ziegler	77	Adventure
Love of a Clown (Italian)		Mat. Pic. Sales	Tito Gabbì, Gina Lollobrigida	80	Operatic
Lovers of Verona (French)		Sovereign	Anouk Aimée, Serge Reggiani	92	Musical
Mad About Opera (Italian)		Toddy	Anouk Aimée, Marcel F. E. Miller	92	Comedy
Major Bore (British)		Sovereign	Benjamin Gilg, Tito Gabbì	90	Comedy
Major Bore (British)		Mat. Pic. Sales	Benjamin Gilg, Tito Gabbì	90	Comedy
Man From Morocco (R)		Ellis Film	Rex Harrison, Wendy Hiller	100	Melodrama
Man of the Forest (R)		English Film	Anton Wolbrek, Margherita Scotti	90	Western
Manon (French)		Favorite	Randolph Scott, Nana Beretta	91	Western
Manzan Runo for Mayor		Dixie Film	Cecile Aubrey, Michel Auclair	91	Drama
Ma Pomme (French)		Toddy	Manian Moreland	58	Comedy
Men of Korea		Dixie Film	Marion Chevalier, Sophie Desmarets	87	Musical
Men of Two Worlds (British) (C)		Ellis Film	Erich Von Stroheim, S. Hayakawa	80	Drama
Merrily We Live (R)		Pentagon	R. Portman, P. Calvert, R. Adams	109	Drama
Merrill We Live (R)		Favorite	Anton Arnone, Constance Bennett	90	Comedy
Mill on the Pk.		English Film	Johnston, Geraldine Fitzgerald	70	Drama
Mine (French)		Lux Film	Catle Del Poggio, Jacques Sernas	105	Drama
Misette (French)		Hakim	Danièle Del Poggio, Frank Villard	82	Drama
Misriffs in Harlem		Dixie Film	Janita Jaret, Frankie Delmore	83	Comedy
Mr. Muggs Steps Out (R)		Heard	Janita Jaret, Frankie Delmore	90	Drama
Mr. Muggs Steps Out (R)		English Film	Padewski, Marie Tamarat	79	Musical
Mr. Winkle Goes to Town		Favorite	Leo Gorcey, Huntz Hall	84	Melodrama
Mr. Winkle Goes to Town		Toddy	Leo Gorcey, Huntz Hall	84	Melodrama
Movie Crazy (R)		Mat. Pic.	Mantana Moreland, F. E. Miller	58	Comedy
Murder Rap		Favorite	Leo Gorcey, Huntz Hall	76	Melodrama
My Hands Are Clay (British)		Toddy	Salom Harold Lloyd	80	Comedy
Mysterious Rider, The (R)		Hoffberg	Monte Hawley, Harlem Toof Kids	75	Drama
Naked Man and Beast (R)		Favorite	Richard Aherne, B. Leahy	61	Drama
Next of Kin (R)		Favorite	Russell Hayden, Sidney Toler	76	Western
Night Club Girl		Film Renters	Native Cut	62½	Triple
No Orchids for Miss Blahdiah		Toddy	Sova Priblane, Basil Sydney	82	Drama
Ob, America		Renown	Betty Theodore	82	Drama
Old Spanish Custom (R)		Lux Film	Mike, Hugh McDermott	92	Drama
Once A Jolly Swagman (British)		Hoffberg	Danièle Del Poggio, Marie Tamarat	89	Comedy
Once Too Many		Pentagon	Butler, Barriett	86	Comedy
Opera City (Italian)		Hallmark	Butler, Barriett	86	Comedy
Opera City (Italian)		Berstein	Butler, Barriett	86	Comedy
Orpheus (German)		Dixie Film	Dirk Werrick, R. Attenborough	100	Adventure
Orpheus (German)		English Film	Awa Magnani, Aldo Fabrizi	105	Drama
Our Relations (R)		Dixie Film	Willie Forest, Marie Holtz	101	Musical
Quincy (Italian)		Favorite	Jean Marais, Marin Casares	94	Fantasy
Palau (Italian)		Crest Film	Laurel and Hardy	70	Comedy
Paris 1900		Berstein	Leo Padovani, Vittorio Duse	115	Drama
Paris Waltz		Major-Kingster	Maria Michi, Gar Moore	71	Drama
Paris Waltz		Quincy Film	Major-Kingster, Monty Woolley	76	Musical
Paris Waltz, H. M. 8		Hoffberg	Yvonne Printemps, Pierre Fresnay	81	Musical
Pink String & Sailing Wax (British)		Pentagon	California Light Opera Company	70	Musical
			Mervyn Johns, Sally Ann Howes	75	Drama

MISCELLANEOUS
(continued)

PROD. NO.	TITLE	COMPANY	STARS	RUNNING TIME	TYPE
Prelude	Prince of Peace, The	Mot. Pic. Sales	David Bruce, Mary Marshall	69	Doc/Vry
Profession	Profession	Hallmark	Ginger Prince, Darlene Bridges	111	Religious
Purgatory	Purgatory	Today	Louise Brooks	78	Drama
Queen's Lover, The	Queen's Lover, The (French)	Ellis Films	Leslie Howard, Wendy Hiller	88	Comedy
Quiet One, The	Quiet One, The	Dixieana Films	Joan Marais, Danielle Darrieux	87	Comedy
Racket Doctor	Racket Doctor	Burstin	Donald Thompson, Sadie Hawkins	84	Drama
Raider, The	Raider, The	Today	Ralph Cooper, Monte Hawley	77	Doc/Vry
Rancho Grande (Mexican) (C)	Rancho Grande (Mexican) (C)	Film Renters	Royal & Allied Merchant Navy	70	Drama
Reluctant Widow, The (British)	Reluctant Widow, The (British)	Avorite	Jorge Negrete, Eduardo Noriega	89	Doc/Vry
Return of the Ape Man (R)	Return of the Ape Man (R)	Favorites	John Kent, Guy Rolfe	89	Doc/Vry
Royal Affair (French)	Royal Affair (French)	Film Renters	Isida Lagoni, John Carradine	89	Horror
School for Danger	School for Danger	Dixieana Films	Audria Chavaler, Sophie Demarets	94	Musical
School for Husbands (British)	School for Husbands (British)	Film Renters	Ray H. Smith, Secret Service	68	Doc/Vry
School For Sinners	School For Sinners	Hoffberg	Ed H. Snider, Strah Churchill	72	Melodrama
Second Chance	Second Chance	Hoffberg	Sidney Hillman, Vera Tensdale	78	Drama
Secret Sin	Secret Sin	PPC	Freddie Bartholomew, Negro Cast	79	Musical
Sensational (British)	Sensational (British)	Hoffberg	James Mann, Valerie Hobson	13	Drama
Sepia Child, Nature	Sepia Child, Nature	Oxford	Billy Daniels, Sheila Gurne	66	Doc/Vry
Seven Days in Noon (British)	Seven Days in Noon (British)	Distinguished	Barry Jones, Olive Slane	66	Drama
Shamed (Italian)	Shamed (Italian)	Canton-Winner	Marina Berti, Maria Michi	55	Drama
She's Too Mean for Me	She's Too Mean for Me	Today	Mantana Morland, F. E. Miller	88	Drama
Showtime	Showtime	English Films	Ann Todd, Richard Greene	59	Musical
Smart Aleck (R)	Smart Aleck (R)	Favorites	Leo Gorcey, Basile Hault	63	Drama
Stop Press Girl (British)	Stop Press Girl (British)	Decima Films	Sally Ann Hawes, Basil Radford	77	Melodrama
Storm Within, The (French)	Storm Within, The (French)	Decima Films	Joan Marais, Joette Day	84	Drama
Sylvie and the Phantom (French)	Sylvie and the Phantom (French)	Decima Films	Joan Marais, Joette Day	84	Drama
Tabu	Tabu	Mot. Pic. Sales	Nettie Jaycox, Francis Perier	53	Fantasy
Tales of Hoffmann (C)	Tales of Hoffmann (C)	Lopert	Meister Cast	90	Doc/Vry
Tarset For Tonight (R)	Tarset For Tonight (R)	Film Renters	U. S. Air Force, Robert Holpmann	138	Opera-ballet
Tenderfoot Goes West, A (R)	Tenderfoot Goes West, A (R)	Hoffberg	Jack LaRue, Russell Gleason	73	Doc/Vry
The Time Lucky (British)	The Time Lucky (British)	Pentagon	Glynis Johns, Dermot Walsh	65	Western
Thunder Road (British)	Thunder Road (British)	Hoffberg	Edw. G. Robinson, Conna Culler	80	Drama
Thursday's Child	Thursday's Child	Ellis Films	Michael Redgrave, James Mason	91	Melodrama
To the Last Man (R)	To the Last Man (R)	English Films	Sally Ann Hawes, Stewart Granger	74	Drama
Tony Draws a Horse (British)	Tony Draws a Horse (British)	Fine Arts	Randolph Scott, Buster Crabbe	74	Drama
Topper (R)	Topper (R)	Avorite	Cecil Parker, Ann Crawford	90	Comedy
Torment (Szechuan)	Torment (Szechuan)	Flanagan	Cary Grant, Constance Bennett	98	Drama
Train of Events (British)	Train of Events (British)	Flanagan	Air Kellin, Mai Zetterling	88	Drama
Traveler's Joy (British)	Traveler's Joy (British)	Pentagon	Valette Hobson, John Clement	76	Comedrama
Trouble Chasers (R)	Trouble Chasers (R)	Favorites	Gunga Withers, John McCulloch	86	Comedy
True Glory, The (R)	True Glory, The (R)	Film Renters	Sally Gilbert, Shemp Howard	62	Comedy
Tunisian Victory (R) (British)	Tunisian Victory (R) (British)	Film Renters	United States & British Armies	86	Doc/Vry
Two Muzes From Brooklyn (R)	Two Muzes From Brooklyn (R)	Favorites	William Bacht, Joe Sawyer	73	Comedy
Up Jumped the Devil	Up Jumped the Devil	Today	William Bacht, Joe Sawyer	73	Comedy
Vanishing Outpost	Vanishing Outpost	Today	Lash La Rue, Patsy St. John	59	Comedy
Venus (French)	Venus (French)	Adel	Sharon Brooks, John Morland	73	Comedy
Vern for Man (British)	Vern for Man (British)	Crest Films	Victian Romance	82	Western
Warn That Hates	Warn That Hates	Pentagon	Jack Warner, Kathleen Harrison	84	Drama
Warning to Warnings (British)	Warning to Warnings (British)	English Films	Gordon Barker, Ramond Lovell	88	Comedy
What a Guy	What a Guy	Pentagon	Anna Vernon, Harold Warrender	185	Melodrama
What Men Men of Kishari (R)	What Men Men of Kishari (R)	Today	Robt Dee, Anna Lucasta Phares	45	Drama
Woman (Italian)	Woman (Italian)	Avorite	Native Cast	50	Comedy
Wonderful Life, A	Wonderful Life, A	Canton-Winner	Elly Parro, Masino Girotti	40	Jungle show
Wonderful Jamboree	Wonderful Jamboree	PCA	Arthur Shields, Andrew Tomblin	77	Drama
You Will Remember	You Will Remember	Hallmark	Rocco, Don Eagle	55	Doc/Vry
		English Films	Robert Morley, Emlyn Williams	55	Musicalcomedy



SHORT SUBJECTS CHART

index to reviews, synopses

Prod. No. Title Rel. Date P.D. Page

COLUMBIA

ALL-STAR COMEDIES

2425 *Humor Babes* (15%) 5-11-50 331
2426 *One Shivery Night* (10%) 7-13-50 435
2416 *House About It* (10%) 7-20-50 407
2411 *A Slenderfoot Time* (10%) 7-27-50 435
2412 *Fay Meets Girl* (10%) 10-5-50 407
2421 *Two Roaming Champs* (10%) 10-12-50 407

2422 *A Bill and a Miss* (10%) 11-9-50 404
2423 *Instantly Giddy* (10%) 12-21-50 404
2413 *No Flow the Show* (10%) 11-11-50 404
2414 *Wedding Vals* (10%) 2-5-51 404
2424 *Wine, Women and Bunch* 2-22-51 404

CANDID MICROPHONE

2554 *Candid Microphone No. 4* (10%) 4-28-50 323
2555 *Candid Microphone No. 5* (10%) 6-15-50 399
2556 *Candid Microphone No. 6* (10%) 8-17-50 399
2557 *Candid Microphone No. 7* (10%) 10-12-50 399
2558 *Candid Microphone No. 8* (10%) 12-14-50 723
2559 *Candid Microphone No. 9* (10%) 2-15-51 399

CAVALCADE OF BROADWAY

2653 *Village Barn* (10%) 4-27-50 398
2654 *Leon & Eddie* (11%) 7-27-50 415
2651 *Versailles* (10%) 10-26-50 655
2652 *China Doll* (11%) 12-28-50 671

COLOR FAVORITES

2610 *The Little Moth's Big Flame* (10%) 8-1-50 397
2611 *The Little Pup* (10%) 8-8-50 407
2612 *The Gorilla Hunt* (10%) 8-1-50 407
2613 *Heavy Taff's Expedition* (10%) 9-7-50 407
2614 *Powerful Neighbors* (10%) 11-8-50 671
2615 *Football Bunch* (10%) 12-7-50 407
2616 *Midnight Frolic* (10%) 1-11-51 407
2617 *Carpetmen* (10%) 2-8-51 407

COMEDY FAVORITES

2435 *His Ex Marks the Spot* (10%) 5-25-50 435
2436 *Oh My Nerves* (17%) 7-27-50 443
2437 *Shut in the Sun* (10%) 11-18-50 435
2438 *Free Rent* (10%) 11-18-50 435
2439 *Taming of the Shrew* (10%) 12-14-50 767
2440 *Chump's a Champ* (10%) 2-15-51 435

COMMUNITY SING

3501 *Stars of Tomorrow* (10%) 9-28-50 947

FILM NOVELTIES

3502 *Stars of Tomorrow* (10%) 9-28-50 947

JOLLY FROLICS

2504 *The Miner's Daughter* (10%) 5-25-50 407
2505 *Giddyup* (10%) 7-27-50 434
2506 *Papers Story* (10%) 11-30-50 407
2507 *Gerald McBoing Boing* (10%) 1-25-51 407

MR. MAGOO

3781 *Trouble Indemnity* (8%) 9-14-50 407
3782 *Bungled Bungalow* (8%) 12-28-50 819

MUSIC TO REMEMBER

3751 *The Polka Dot Dances* (9%)
3752 *Notre Dame Dances* (9%)
3753 *Flame Concerto in 8-Flat* (9%)
3754 *Minor* (10%)
3755 *Poor Gypsy Girls* (9%)
3756 *102 Overalls* (10%)
3757 *Swan Lake Ballet* (10%)

SCREEN SNAPSHOTS

2957 *Meet the Winners* (10%) 4-28-50 331
2958 *Humorous Cartoons* (9%) 5-25-50 398
2959 *Humorous Ice Capades* (10%) 6-22-50 479
2960 *Hollywood Ice Capades* (10%) 6-22-50 479

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3108 *Hollywood Ice Capades* (10%) 6-22-50 479
3109 *Hollywood Ice Capades* (10%) 6-22-50 479
3110 *Hollywood Ice Capades* (10%) 6-22-50 479

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor. (R) Indicates a reissue.

STOOGEE COMEDIES

2407 *Love at First Bite* (10%) 5-4-50 301
2408 *Self-made Man* (10%) 7-8-50 435
2409 *Three Huns on Fire* (10%) 8-7-50 435
2410 *Studio Stomps* (10%) 10-5-50 435
2411 *Sing Happy Sings* (10%) 11-9-50 435
2412 *Smile in Time* (10%) 12-7-50 435
2413 *Arabian Nuts* (10%) 1-4-51 435
2414 *Baby Sitters* (10%) 2-1-51 435

VARIETY FAVORITES

3001 *Kern Kobblers* (11%) 9-21-50 646
3002 *Dry* (10%) 11-23-50 644
3003 *Mit* (10%) 12-21-50 647
3004 *Brokers* (10%) 2-22-51 647

WORLD OF SPORTS

2807 *College Sports Parade* (9%) 4-20-50 323
2808 *Chen Prints of Golf* (9%) 5-25-50 399
2809 *Clubs of the World* (9%) 5-25-50 433
2810 *King of the Jockeys* (9%) 7-20-50 433
2811 *Boxing* (9%) 8-20-50 433
2812 *King of the Pins* (9%) 10-26-50 433
2813 *Mat Masters* (10%) 11-30-50 795
2814 *Champion Jumpers* (10%) 12-28-50 795
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M-G-M

FITZPATRICK TRAVELTALKS

(Color)
T-117 *Paternal Panorama* (9) 4-15-50 331
T-118 *Roaming Through Michigan* (9) 5-20-50 331
T-119 *To the Coast of Devon* (9) 7-15-50 331
T-120 *Touring Northern England* (9) 7-15-50 331
T-121 *Land of Auld Lang Syne* (9) 12-15-50 331
T-122 *Life on the Ocean* (9) 8-25-50 331

GOLD MEDAL REPRINT

CARTOONS

W-162 *Baby Face* (8) 7-29-50 307
W-163 *The Uninvited Pest* (8) 4-29-50 307
W-164 *Yankee Doodle Mouse* (7) 8-24-50 323
W-261 *Dot Cat* (7) 10-7-50 307
W-262 *The Early Bird Does It* (7) 12-2-50 307
W-263 *Million Dollar Cat* (7) 2-24-51 307
W-264 *Shooting of Dan McGlinchey* (7) 4-14-51 307

M-G-M TECHNICOLOR

CARTOONS

W-143 *Ventriloquist Cat* (7) 5-27-50 307
W-144 *The Cuckoo Clock* (7) 6-18-50 307
W-145 *Safety Second* (7) 7-1-50 307
W-261 *Dot Cat* (7) 8-28-50 307
W-262 *The Framed Cat* (7) 9-18-50 307
W-263 *The Framed Cat* (7) 10-21-50 307
W-264 *The Chump Champ* (7) 11-4-50 307
W-265 *Cuddly Cat* (7) 11-25-50 307
W-266 *The Pearly Pearly* (7) 12-9-50 307
W-267 *Cassanova Cat* (7) 1-27-51 307
W-268 *Fresh Laid Plans* (7) 1-27-51 307
W-269 *Cat-A-Doodle Do* (7) 2-18-51 307
W-270 *Jerry and the Goldfish* (7) 3-9-51 307
W-271 *Jerry's Cousin* (7) 4-7-51 307
W-272 *Droopy's Good Good* (7) 5-5-51 307
W-273 *Sleepy-Time Tom* (7) 5-26-51 307

PETE SMITH SPECIALTIES

8-157 *Wrenn Song* (11) 4-8-50 331
8-158 *Did I Know?* (8) 5-5-50 331
8-159 *That's His Story* (9) 6-17-50 331
8-160 *A Wife Life* (8) 7-8-50 331
8-237 *Wrong Way* (10) 8-9-50 331
8-232 *Football Thrills No. 13* (10) 8-9-50 331

PEOPLE ON PARADE

(Technicolor)
P-211 *Egypt Books* (8) 1-6-51 435
P-212 *Volare de Venise* (8) 2-2-51 435
P-213 *Springtime in the Netherlands* (8) 4-21-51 435
P-214 *The Land of the Zander Zee* (8) 4-28-51 435

MONOGRAM

LITTLE RASCALS

(Reissues)
4961 *Dogs in Dogs* (21) 6-1-50 435
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4970 *Based on Education* (18) 8-1-50 435
4971 *Readin' and Writin'* (21) 8-5-50 435
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4973 *Big Eyes* (21) 8-18-50 435
4974 *Two Young Men* (18) 8-26-50 435
4975 *Wild Pines* (19) 9-2-50 435
4976 *Reunion in Rhythm* (19) 9-12-50 435
4977 *Hook and Ladder* (18) 9-16-50 435
4978 *Spooky Hunky* (11) 9-28-50 435
4979 *Hearts Are Thumps* (10) 10-10-50 435
4980 *Mom and Mink* (18) 10-14-50 435
4981 *Three Smart Boys* (11) 10-24-50 435
4982 *K'Fon Bernen* (18) 10-24-50 435
4983 *Rushin' Ballet* (11) 11-7-50 435
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4985 *Give Taux* (11) 11-11-50 435
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4988 *Mike Freight* (18) 12-3-50 435
4989 *Reiniger's Snop* (18) 12-25-50 435
4990 *Little Papa* (19) 1-5-51 435
4991 *Pooch, The* (21) 1-29-51 435

PARAMOUNT

CASPER

B10-1 *Casper's Uppe Under the Sea* (8) 10-13-50 495
B10-2 *Casper, the Friendly Ghost* (8) 12-28-50 723
B10-3 *One Too Many* 3-30-51 495

CHAMPION

(Reissues)
ZD-5 *Three Bears in a Boat* (10) 4-7-50 308
ZD-6 *Yankee Doodle Dandy* 5-5-50 323
Z10-1 *Her Honor the Mare* (7) 10-6-50 646
Z10-2 *We're On Our Way* 10-25-50 767
Z10-3 *Pop-Pop A La Mode* (7) 11-5-50 847

Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	
EDGAR KENNEDY SERIES																
(Reissues)																
13.501	Act Your Age (18)	9-1-50		XVI-7	Schools March On (18)	11-10-50	648	6321	Life Begins for Andy Pandy (7)	1-15-50		7403	Do You Want to Be a Handyman (18)	1-13-51	795	
13.502	Talent Legal (18)	9-29-50		V-16-7	Tire-New Ally? (18)	1-1-51	645	6322	Three Lazy Wives (7)	12-4-50		HIT PARADE				
13.503	Kennedy the Great (18)	10-27-50	671		Strategy for a New Career (18)	1-1-51	645	6323	Clay Chase Baby (7)	12-25-50	810	7801	When Grandpa Was a Boy (18)	10-7-50	643	
13.504	Mutiny in the Garage (17)	12-22-50	671		Flight Plan for Freedom (7)	3-16-51	707	6324	Disney Diplomat (7)	1-15-51	810	7802	Old Family Album, The (10)	12-16-50	671	
					(18)	The Nation's Mental Health (18)	4-27-51	707	6325	Adventures of Tom Thumb (7)	3-12-51	827	MELODY MASTER BAND			
					(17)	André Panda Goes Fishing (18)	4-27-51	707	6326	Woody Dances Out (7)	3-14-51	810	0000	Hit Parade of the Gay Nineties (18)	4-1-50	397
					(17)				6327	Let's Dance (7)	3-14-51	810	0006	Law of the Lawless (18)	5-27-50	323
					(17)				6328	Springtime Serenade (7)	4-23-51	810	0007	Cliff Edwards & His Buckwheat (18)	12-22-50	486
					(17)				6329	Jocelyn Jive (7)	11-18-51	810	MERRIE MELODIES CARTOONS AND LOONEY TUNES			
					(17)				6330	Who's Cookin' Who? (7)	7-16-51	810	(Color)			
					(17)				6331	Pied Piper of Basin Street (7)	8-20-51	810	6708	The Hymn-chord-at (7)	4-15-50	315
					(17)				6332	100 Pygmies and Andy Panda (7)	8-17-51	810	6709	The Hymn-chord-at (7)	4-15-50	315
					(17)				6333	Fox and the Rabbit, The (7)	10-15-51	810	6710	My Little Sister (7)	5-27-50	323
					(17)				6334	Rustler's Ransom (25)	5-10-50	393	6711	An Egg Scramble (7)	5-27-50	323
					(17)				6335	Cactus Caravan (28)	7-6-50	393	6712	Al Ain' Rite (7)	5-24-50	323
					(17)				6336	Western Courage (25)	8-31-50	393	6713	It's a Wonderful Time (7)	5-24-50	323
					(17)				6337	Ready to Ride (28)	10-5-50	393	6714	Golden Yeggs (7)	5-24-50	323
					(17)				6338	Sarah Vaughn & Her Orchestra (15)	7-12-50	391	6715	One Hundred Years (7)	5-24-50	323
					(17)				6339	Red Nichols and His Five Pennies (15)	8-9-50	391	6716	The Ducksters (7)	5-24-50	323
					(17)				6340	Salute to Duke Ellington (15)	8-30-50	391	6717	A Fractured Lighner (7)	5-24-50	323
					(17)				6341	Comet Bennett & Lew Brown's Orch. (15)	9-2-50	391	6718	Canary Row (7)	5-24-50	323
					(17)				6342	Harmonica and Midgets (15)	11-5-50	391	6719	Two's a Crowd (7)	5-24-50	323
					(17)				6343	Jerry Gray and the Band of Today (15)	12-20-50	391	6720	For a Fiddle, A (7)	1-20-51	810
					(17)				6344	Sugar Cane Robinson, Holiday, Count Basie & His Orchestra (15)	1-3-51	391	SPORTS PARADE			
					(17)				6345	Frankie Carter & His Orchestra (15)	1-31-51	391	(Color)			
					(17)				6346	Paul Robeson & His Orchestra (15)	2-28-51	391	6587	Alpine Champions (10)	5-6-50	323
					(17)				6347	Tex Williams' Western Varieties (15)	3-28-51	391	6588	Rivers Dope (10)	5-6-50	323
					(17)				6348	Thundering Halls (10)	5-24-50	391	6589	Racing Thrills (10)	7-4-50	446
					(17)				6349	Fun at the Zoo (10)	11-8-50	391	6590	Champion of Champions (18)	8-19-50	446
					(17)				6350	Variety Views (10)	1-1-51	391	7604	My Country 'Tis of Thee (10)	1-13-51	810
					(17)				6351	A Camping We Will Go (10)	5-15-50	399	7605	Grandma of Knees (10)	9-2-50	446
					(17)				6352	Troopers of the Nile (10)	8-12-50	446	7606	Wish You Were Here (10)	7-29-50	435
					(17)				6353	Brooklyn Goes to Hollywood (10)	10-16-50	446	7607	McCarthy & M. Beard in Royal Rodeo, The (20)	11-4-50	547
					(17)				6354	Wreck Happy (7)	3-26-51	810	7608	Wanderers' Return, The (20)	12-23-50	707
					(17)				6355	Winkie Winkie (7)	3-26-51	810	7609	My Country 'Tis of Thee (10)	1-13-51	810
					(17)				6356	Slippery (7)	3-26-51	810	7701	Steege for a Meeme (7)	10-21-50	646
					(17)				6357	Slippery (7)	3-26-51	810	7702	Pea 'im P (7)	10-28-50	647
					(17)				6358	Slippery (7)	3-26-51	810	7703	It's a Wonderful Time (7)	5-24-50	323
					(17)				6359	Slippery (7)	3-26-51	810	7704	Doc Cellard (7)	12-2-50	847
					(17)				6360	Slippery (7)	3-26-51	810	TECHNICOLOR SPECIALS			
					(17)				6361	Slippery (7)	3-26-51	810	6085	Danger in My Business (10)	4-4-50	397
					(17)				6362	Slippery (7)	3-26-51	810	6086	Pony Express Days (19)	3-13-50	586
					(17)				6363	Slippery (7)	3-26-51	810	6087	Wish You Were Here (10)	7-29-50	435
					(17)				6364	Slippery (7)	3-26-51	810	6088	Wish You Were Here (10)	7-29-50	435
					(17)				6365	Slippery (7)	3-26-51	810	6089	Wish You Were Here (10)	7-29-50	435
					(17)				6366	Slippery (7)	3-26-51	810	6090	Wish You Were Here (10)	7-29-50	435
					(17)				6367	Slippery (7)	3-26-51	810	6091	Wish You Were Here (10)	7-29-50	435
					(17)				6368	Slippery (7)	3-26-51	810	6092	Wish You Were Here (10)	7-29-50	435
					(17)				6369	Slippery (7)	3-26-51	810	6093	Wish You Were Here (10)	7-29-50	435
					(17)				6370	Slippery (7)	3-26-51	810	6094	Wish You Were Here (10)	7-29-50	435
					(17)				6371	Slippery (7)	3-26-51	810	6095	Wish You Were Here (10)	7-29-50	435
					(17)				6372	Slippery (7)	3-26-51	810	6096	Wish You Were Here (10)	7-29-50	435
					(17)				6373	Slippery (7)	3-26-51	810	6097	Wish You Were Here (10)	7-29-50	435
					(17)				6374	Slippery (7)	3-26-51	810	6098	Wish You Were Here (10)	7-29-50	435
					(17)				6375	Slippery (7)	3-26-51	810	6099	Wish You Were Here (10)	7-29-50	435
					(17)				6376	Slippery (7)	3-26-51	810	6100	Wish You Were Here (10)	7-29-50	435
					(17)				6377	Slippery (7)	3-26-51	810	6101	Wish You Were Here (10)	7-29-50	435
					(17)				6378	Slippery (7)	3-26-51	810	6102	Wish You Were Here (10)	7-29-50	435
					(17)				6379	Slippery (7)	3-26-51	810	6103	Wish You Were Here (10)	7-29-50	435
					(17)				6380	Slippery (7)	3-26-51	810	6104	Wish You Were Here (10)	7-29-50	435
					(17)				6381	Slippery (7)	3-26-51	810	6105	Wish You Were Here (10)	7-29-50	435
					(17)				6382	Slippery (7)	3-26-51	810	6106	Wish You Were Here (10)	7-29-50	435
					(17)				6383	Slippery (7)	3-26-51	810	6107	Wish You Were Here (10)	7-29-50	435
					(17)				6384	Slippery (7)	3-26-51	810	6108	Wish You Were Here (10)	7-29-50	435
					(17)				6385	Slippery (7)	3-26-51	810	6109	Wish You Were Here (10)	7-29-50	435
					(17)				6386	Slippery (7)	3-26-51	810	6110	Wish You Were Here (10)	7-29-50	435
					(17)				6387	Slippery (7)	3-26-51	810	6111	Wish You Were Here (10)	7-29-50	435
					(17)				6388	Slippery (7)	3-26-51	810	6112	Wish You Were Here (10)	7-29-50	435
					(17)				6389	Slippery (7)	3-26-51	810	6113	Wish You Were Here (10)	7-29-50	435
					(17)				6390	Slippery (7)	3-26-51	810	6114	Wish You Were Here (10)	7-29-50	435
					(17)				6391	Slippery (7)	3-26-51	810	6115	Wish You Were Here (10)	7-29-50	435
					(17)				6392	Slippery (7)	3-26-51	810	6116	Wish You Were Here (10)	7-29-50	435
					(17)				6393	Slippery (7)	3-26-51	810	6117	Wish You Were Here (10)	7-29-50	435
					(17)				6394	Slippery (7)	3-26-51	810	6118	Wish You Were Here (10)	7-29-50	435
					(17)				6395	Slippery (7)	3-26-51	810	6119	Wish You Were Here (10)	7-29-50	435
					(17)				6396	Slippery (7)	3-26-51	810	6120	Wish You Were Here (10)	7-29-50	435
					(17)				6397	Slippery (7)	3-26-51	810	6121	Wish You Were Here (10)	7-29-50	435
					(17)				6398	Slippery (7)	3-26-51	810	6122	Wish You Were Here (10)	7-29-50	435
					(17)				6399	Slippery (7)	3-26-51	810	6123	Wish You Were Here (10)	7-29-50	435
					(17)				6400	Slippery (7)	3-26-51	810	6124	Wish You Were Here (10)	7-29-50	435
					(17)				6401	Slippery (7)	3-26-51	810	6125	Wish You Were Here (10)	7-29-50	435
					(17)				6402	Slippery (7)	3-26-51	810	6126	Wish You Were Here (10)	7-29-50	435
					(17)				6403	Slippery (7)	3-26-51	810	6127	Wish You Were Here (10)	7-29-50	435
					(17)				6404	Slippery (7)	3-26-51	810	6128	Wish You Were Here (10)	7-29-50	435
					(17)				6405	Slippery (7)	3-26-51	810	6129	Wish You Were Here (10)	7-29-50	435
					(17)				6406	Slippery (7)	3-26-51	810	6130	Wish You Were Here (10)	7-29-50	435
					(17)				6407	Slippery (7)	3-26-51	810	6131	Wish You Were Here (10)	7-29-50	435
					(17)				6408	Slippery (7)	3-26-51	810	6132	Wish You Were Here (10)	7-29-50	435
					(17)				6409	Slippery (7)	3-26-51	810	6133	Wish You Were Here (10)	7-29-50	435
					(17)				6410	Slippery (7)	3-26-51	810	6134	Wish You Were Here (10)	7-29-50	435
					(17)				6411	Slippery (7)	3-26-51	810	6135	Wish You Were Here (10)	7-29-50	435
					(17)				6412	Slippery (7)	3-26-51	810	6136	Wish You Were Here (10)	7-29-50	435
					(17)				6413	Slippery (7)	3-26-51	810	6137	Wish You Were Here (10)	7-29-50	435
					(17)				6414	Slippery (7)	3-26-51	810	6138	Wish You Were Here (10)	7-29-50	435
					(17)				6415	Slippery (7)	3-26-51	810	6139	Wish You Were Here (10)	7-29-50	435
					(17)				6416	Slippery (7)	3-26-51	810	6140	Wish You Were Here (10)		

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The
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WORD
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COLUMBIA



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RATIFIED BY THE SENATE! • U. S. Senator Charles W. Tobey, star of the Kefauver hearings, was so impressed with Louis de Rochemont's **THE WHISTLE AT EATON FALLS** that he made special trailers telling everyone everywhere to "see it by all means".



WELL DONE AND BON VOYAGE. • A. Montague, General Sales Manager, congratulates Burt Lancaster and producer Harold Hecht on a swell job! They've just finished their Technicolor spectacle **TEN TALL MEN**—first of their two Norma productions for Columbia. Their second, **SMALL WONDER**, is well under way and they are Europe-bound on the "Elizabeth".



TORRID TOREN! • Hottest sensation of the summer is Bogart new star, Marta Toren. She's boiling them over in **SIROCCO** now socko in Capitol, N.Y. p release showing.



CALLING ALL MOVIEGOERS! • Police chiefs are leading civic heads everywhere in urging everyone to see "M", Columbia's killer thriller. Above are Harrisburg police at one of the special screenings now taking place coast-to-coast.